

# THE SCORE

A MUSIC MAGAZINE

Editor: William Glock

Number 17, September 1956

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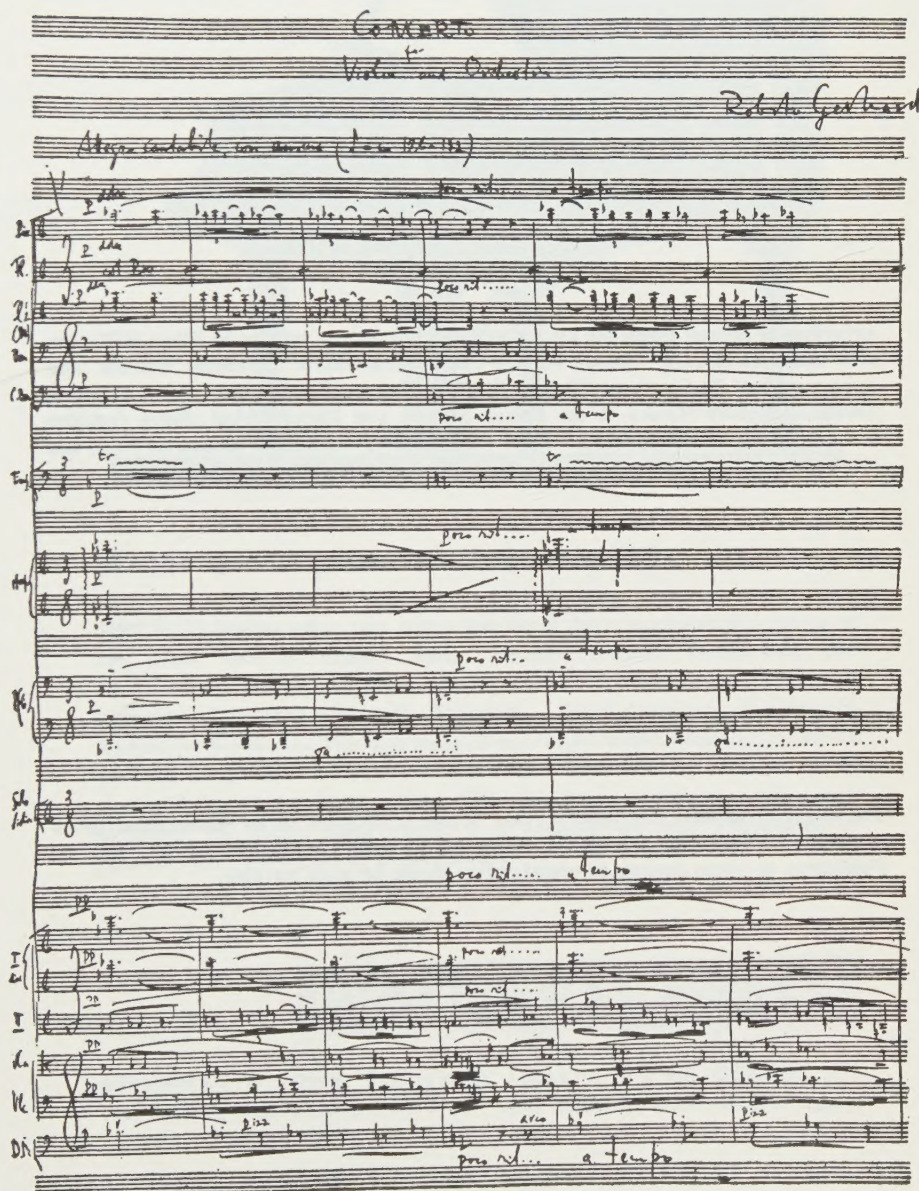
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A MUSIC MAGAZINE  
Volume 17, September 1958

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# THE SCORE

## and I.M.A. magazine



Six Shillings

September 1956

Editor: WILLIAM GLOCK



COVER MANUSCRIPT is the beginning of Roberto Gerhard's *Violin Concerto*.

According to present plans, the December issue will include articles by Marc Wilkinson (The music of Edgard Varèse), Robert Craft (Stravinsky's 'Canticum Sacrum' and arrangement of Bach's 'Vom Himmel Hoch' variations), Francis Burt (An Antithesis), Abraham Skulsky (Opera in the United States), and Richard Hall (Some thoughts on the teaching of composition). There will also be a substantial section of News and Comments.

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# THE SCORE

## AND I.M.A. MAGAZINE

Editor: William Glock

*A tribute to Roberto Gerhard on his sixtieth birthday*

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records

## British Composers

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## COMMENT

This issue is devoted to a Spanish composer who has just celebrated his sixtieth birthday. For whatever reasons, his works have been almost entirely ignored, with the result that twentieth-century music has been robbed of the impact of one of its most vital representatives. The catalogue on page fifty-four of the present issue shows that only four, comparatively minor, works of Roberto Gerhard have ever been printed. What it does not show, however, is the fact that many first performances have also been the last; and that, as far as England is concerned, only two or three of his major works have ever been heard in public. Nor does he receive any consideration in critical writings on contemporary music. A few months ago I sent him an interesting article that included almost everyone from Schoenberg to Erbsé. He replied with many enthusiastic comments, then ended by saying that he had not been too surprised to find himself *brillando por la ausencia*: distinguished by his absence.

What is the explanation? It may be partly that he refuses to fit into any convenient category; for even his Spanish qualities are not of the familiar kind. As Edward Sackville-West wrote of him some years ago:

‘Being a Catalan, he is temperamentally less severe than the Castilian, who is stiffened by a rigorous climate and obdurate traditions; at the same time he is less sensual and ‘Moorish’ than the Andalusian. Except on a few occasions—and then only in order to invoke a specific picture—Gerhard’s music is quite free from those irritating mannerisms (monotonous rhythms and triplet skirls) which non-Spaniards regard as characteristic of all Spanish music, but which really belong to Andalusia. Yet, although he may justly claim European status as a composer, his music remains essentially Spanish by virtue of certain elements—certain qualities, spiritual as well as purely musical—which seem inherent in the Spanish character, but are less immediately recognizable than the Andalusian tricks of style I have just mentioned. In Gerhard’s music there is much humour, in the pointed, straightforward Latin style; but, more pervasively, there is the nobility of a passionate yet reticent nature.’

To this subtle Spanish element one must then add another, which he deliberately cultivated in his late ‘twenties. In deciding to study with Schoenberg, he committed himself—his temperament being what it is—to the harbouring of two powerful forces which only great persistence and self-examination could bring together without destructive sacrifice of one or the other. The struggle has been long, and the under-



lying tendency may at times have seemed unclear even to the sympathetic observer. Nevertheless, he seems to have followed one guiding principle: the integrity of each individual work always came first, and the programme of reconciliation second. And although in the last few years he has become increasingly preoccupied with problems of structure and homogeneity, even now he would never automatically exclude from his music a foreign ingredient that had established a genuine claim to admission. An example occurred only a month or two ago. In writing the third movement of his *Harpsichord Concerto* according to the complex principles he describes in this issue, he was disturbed by an 'annoying little tune' that pestered him, he says, day and night. He tried to get rid of it, but it would persist in haunting him. Eventually he made up his mind: 'All right—you are a moth round the candle flame; I will burn you up.' Trouble lay ahead, of course, because the importunate little tune had to be accommodated in a twelve-note context. Yet the fact remained: it had asserted itself as an intense part of his experience at that crucial moment, and could not be dropped.

His latest works are difficult to perform, because it needs great application to master their rhythmic gestures and the amazing interplay of the individual parts. That is especially true of the last movement of the splendid new *String Quartet*. But in all Roberto Gerhard's music that I know, simple or difficult, there is one unmistakable quality. To hear him criticizing performances of other works, or rehearsals of his own, is to realize that an element of refined interpretation is, so to speak, part of the very substance of his music. It is for this reason (amongst others) that the *Two Sketches* for piano reproduced in this issue are so pleasurable to play; and the same applies to the second movement of the *String Quartet*, on another level of complexity.

Perhaps Roberto Gerhard's most essential attribute is his authenticity. There is not a grain of pretence in him. If one goes to see him in Cambridge just as he is planning a new work, he will very likely explain its proportions and ramifications, and the way in which he can tell in advance, through his method of correlating pitch and time<sup>1</sup>, the exact length of each movement before he begins writing it. The piano will be littered with graph-paper and with arithmetical calculations; yet one knows perfectly well that even if he elaborated a system of controls more comprehensive than any foreseen by the Cologne studios, he would still make his music dance, would still insist that his ear must be the final arbiter. And in discussing compositions that are already finished—the *Symphony* or the *String Quartet*, for example—he will analyze the structure of certain passages in a peculiarly 'dramatic' way: in terms of

<sup>1</sup> See his article, *Developments in Twelve-tone Technique*, on page 61.

gestures and trajectories and changes of fortune. He always works now, he says, towards a crisis, or change of fortune, that occurs near the end of the last movement; once this point has been reached, every particle of energy is directed towards the *dénouement*, and it follows that the players must recognize the moment of change and make the dramatic structure clear.

In speaking once of his teacher, Felipe Pedrell, he told me that the activities of this great man both as composer and scholar had afterwards been divided between himself and another pupil, Father Higinio Anglès. Roberto Gerhard too has undertaken scholarly work in his time; but above all he is that rare kind of composer who is able to reflect clearly and profoundly on the principles of his art. Sometimes during my visits to Cambridge we have turned from the graph-paper or the finished score or the tape-recording of a recent work, and talked to our heart's content. Then, if the auspices are good, he will say a dozen things that are worth remembering. On reaching home I have once or twice noted down a few of his remarks; and I find the following, under April 2, 1956.

*The most uncompromising dissonance is one of three notes; a fourth note always softens.*

*It is not complacency we suffer from nowadays, but uncertainty.*

*On the speed of composition: There must be 'heat', or else the various sections won't weld together.*

*Genius is superhuman attention.*

*On the proof-reader's kind of analysis that is so fashionable at the moment: The only relationships that can be demonstrated are those on the surface.*

*A composer needs grace (inspiration), guts, intellect, madness; and systems are a sine qua non, because the intellect can only work, only take grip, when confronted by a system.*

It is difficult to convey the quality of these encounters with Roberto Gerhard; the more so, perhaps, because one is enveloped in an atmosphere of extraordinary happiness that arises from his truly poetic devotion to his wife, and hers to him. May the modest tribute of this September issue, long since deserved, give both of them a measure of satisfaction.

W. G.

## 2 apunts

a.

ROBERTO GERHARD

M.M.  $\text{♩} = 56-66$  (*sens rigor*)

*pp sempre*

The musical score is written for piano in 4/4 time. It consists of four systems of two staves each (treble and bass clef). The key signature is B-flat major (two flats). The tempo is marked 'M.M. ♩ = 56-66 (sens rigor)' and the dynamics are 'pp sempre'. The notation includes various musical symbols such as notes, rests, accidentals, and phrasing slurs. The first system begins with a treble staff containing a series of eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern. The subsequent systems continue this melodic and harmonic development, with the right hand often playing chords and the left hand providing a steady rhythmic accompaniment.

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First system of a musical score. The upper staff (treble clef) contains a melodic line with various accidentals. The lower staff (bass clef) contains a rhythmic accompaniment. The tempo marking *poc ret.* is placed above the lower staff, and *a temps* is placed above the right-hand portion of the lower staff.

Second system of the musical score. The upper staff features a melodic line with a five-measure rest marked with a '5'. The lower staff continues the rhythmic accompaniment.

Third system of the musical score. The upper staff has a melodic line. The lower staff has a rhythmic accompaniment. The tempo marking *molt ret.* is placed above the lower staff. The instruction *vibrar* is placed above the right-hand portion of the lower staff. The dynamic marking *ppp* is placed above the right-hand portion of the lower staff. The instruction *Red.* is placed below the lower staff. On the right margin, the text *V. 11. 1921. XII* is visible.

b.

M.M. ♩ = 88

Fourth system of the musical score, labeled 'b.'. The upper staff contains a melodic line with various accidentals. The lower staff contains a rhythmic accompaniment. The tempo marking *M.M. ♩ = 88* is placed above the upper staff. The dynamic marking *pp \** is placed above the lower staff. The instruction *sempre extremadament legato i amb pulsació uniforme* is placed below the lower staff. The dynamic marking *ppp* is placed above the right-hand portion of the lower staff.

5.5  
8

6

(♩ = 72)

(♩ = 88)

4  
8

3

ret.

3.2.3  
8

a temps

ret.

(♩ = 72)

a temps

ret.

4  
8

4  
8

10  
8

ret.

(b)

(b)

(b)

(b)

Vallée 1932. 111

## A NOTE ON THE CATALAN SONGS (1928)

*Donald Mitchell*

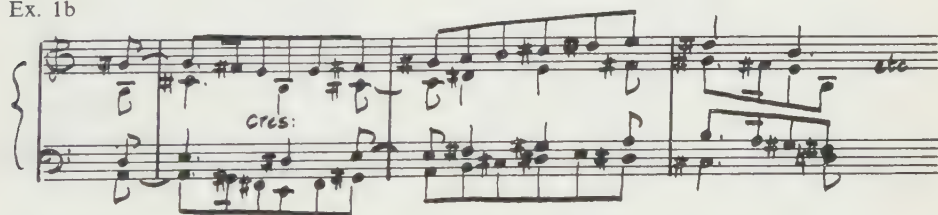
There are, in all, fourteen Catalan songs set for soprano and piano. Six of them have been published (by Universal Edition), and these same six have also been scored for voice and orchestra—Gerhard's first mature instrumental score. The scrupulous textures are proof of his cultivated ear—very much part of his character as a composer—and his orchestral inventiveness reveals an instrumental method (it reflects his teacher, Schoenberg's), which secures unusual colour and sonority without affectation. The orchestral version of the songs uses a full band sparingly and functionally, but it is the rich imaginativeness of the instrumentation which makes the most immediate impact.

Gerhard, in the special circumstances afforded by the characters of the songs, has not been slow to compose rather than 'set'. Take, for example, the beautiful *La Calàndria*, a sombre, nostalgic, lover's song whose accompaniment effortlessly builds itself up out of the first phrase of the tune (Ex. 1a) and as effortlessly extends itself when required (Ex. 1b).

Ex. 1a



Ex. 1b



The song's disciplined harmonic ambivalence lends the piece a kind of disturbed placidity that neatly matches the troubled, yet calm, atmosphere of the text.

Each song presents its own challenge that must be solved independently. *El Cotiló* is as thematic as *La Calàndria* but exclusively linear in its organization. Confronted with the song, we realize how natural is its canonic structure. Indeed, *El Cotiló* is a clear case of a composer uncovering by creative intuition the latent possibilities of a theme (Ex. 2).

The type of instrumental frame which surrounds each song varies widely, from *El petit Bailer's* expansive introduction (whose brilliant sound resides in a novel



## Ex. 2

*Adagio molto espressivo*  $\text{♩} = 48$

*P* Si'n soc fill de Mon-ta-gut... etc

*P* *molto legato sempre*

combination of piccolo, piano and strings), and witty tail-piece (the piano contributes *le motif juste*), to the brief and strictly thematic preludes and postludes of *La Calàndria* or *El Cotiló*. *El petit Bailet's* introduction, without doubt, was a formal obligation in view of the brevity of the tune—Gerhard had to compose *about* the song, since the tune, of its very nature, could neither develop itself nor generate a form more complex than its own melodic structure.

*Enemic de les dones*, by contrast, dispenses with an introduction and discharges its subtle tension, accumulated by the tune's dancing syncopations and variable rhythmic patterns, in an orchestral postlude (Gerhard sometimes gives his orchestra as much to sing as his soloist, as in the splendid Pedrell settings). The remarkable postlude maintains the tune's haunting character in its harmonic textures until the final cadence:

## Ex. 3

I make no apology for taking my examples from the six published Catalan songs. They should be better known and heard more often. But eight songs, no less memorable and some of them perhaps even more intriguing, remain in manuscript. Is it too much to hope that these might also be orchestrated and published?

## GERHARD AS AN ORCHESTRAL COMPOSER

*Ballet Suite: DON QUIXOTE* (1940); *Symphony: HOMENAJE A PEDRELL* (1941); *VIOLIN CONCERTO* (1942-5)

### *Norman Del Mar*

Taken together, these three markedly dissimilar works provide a valuable introduction to the second<sup>1</sup>, and most accessible, stage of Gerhard's maturity. It is inevitable that our approach should be coloured by what we know of the music of Schoenberg's other distinguished pupils. The impact of this great teacher-composer is always fascinating, for despite his notorious reluctance to dilate upon his own composing methods, most of his pupils sooner or later adopted serial techniques. Gerhard's case is particularly interesting, for it reveals the action of a rigorous discipline upon a Spanish idiom naturally characterized by warmth of harmonic resources and imaginative use of colour. However, the present works—with the possible exception of certain episodes of the *Violin Concerto*—could not be described as Schoenbergian either in technique or content; the influence of that master extends only to those academic virtues which he preached so passionately and so inspiringly.

The *Pedrell Symphony* is, for obvious reasons, the most traditional of the three works to be considered here. It was composed as a tribute to Gerhard's earlier master, Felipe Pedrell, the pioneer of the musical renaissance in 20th Century Spain.

Most modern Spanish composers passed through Pedrell's hands at some time or other, and all held him in affection and veneration. It is thus an interesting though scarcely surprising coincidence that the two most important of his erstwhile pupils, Falla and Gerhard, should, unknown to each other, have celebrated the centenary of Pedrell's birth (in 1941) by writing works dedicated to his memory. What is surprising, however, is the fact that they should both have turned to the same source—Pedrell's opera *La Celestina*—and furthermore that they should have chosen identical themes. But whilst Falla's *Pedrelliana* forms only the last movement of a suite of such *Homenajes* (which also includes tributes to Arbos, Debussy and Dukas), Gerhard constructed his entire Symphony from Pedrell's themes.

Pedrell did work of inestimable value in the discovery of Spanish folk music, and the chief virtue of his operas lies in their revival of these wonderful attractive tunes. Although his harmonic style is original and pleasing it is hardly adventurous, even by late nineteenth century standards. Thus the incorporation of material from his music into a modern work would seem to require a great idiomatic concession

<sup>1</sup> For an account of the three stages, see Drew, *The Musical Character*.

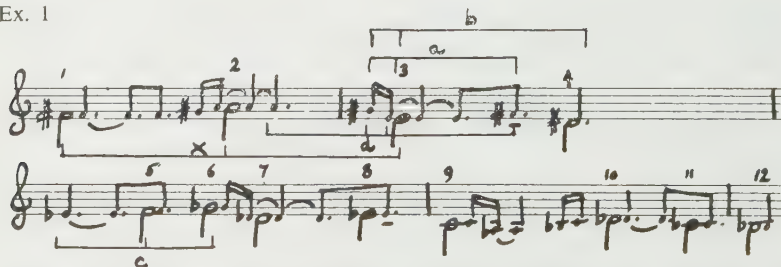
from the composer. Falla yields to these demands wholeheartedly and limits his creative attentions to orchestral colour and the ingenious linking of his chosen excerpts. Gerhard, on the other hand, gallantly takes up the challenge. By gradually branching away from the opening stretches of direct quotation, he achieves, without incongruity, an atmosphere that is entirely personal. In the first movement of the Symphony, the opening theme (which begins the works of all three composers alike) undergoes increasingly intensified developments that eventually arrive at polytonality—or, as the composer himself prefers to call it, 'tonalities conceived on different planes'.

The first movement is largely founded on material from the opening scenes of *La Celestina*. Originally, Gerhard envisaged a scheme in which each movement of his Symphony would correspond roughly to an Act of Pedrell's opera. As the work developed, however, he wisely abandoned this restriction in favour of a free choice arising out of the natural requirements of the music. Hence the opening of the third movement employs a figure from the Duet between Sempronio and Parmeno in the 2nd Act, and then alternates it with a development of Celestina's dance-like theme from Act 3.

Nevertheless, for all Gerhard's ingenuity, the basically unsymphonic character of Pedrell's themes endangers the Symphony as a whole. Despite the many fascinating devices of thematic treatment, it fails to grow organically as a true Symphony should, and is perhaps best viewed as the most 'developed' of Gerhard's 'nationalist' works. But the great beauty of Pedrell's themes and the striking individuality of Gerhard's workmanship have the quality of arousing lasting affection. The value of the work should not be underestimated.

*Don Quixote*, as the title would suggest, is also fundamentally a 'Spanish' work. But the means of expression are altogether more advanced. In depicting the character of Don Quixote himself, Gerhard makes use of serial techniques somewhat similar to those used by Schoenberg in the variations of his Serenade op. 24. The 20-note theme of the 'Sorrowful Knight' is 'rendered down' to form a 12-note row of which only 9 notes are dissimilar.<sup>2</sup>

Ex. 1



<sup>2</sup> Gerhard has written: 'To obtain an entirely satisfactory correlation between my original theme and its abstract double it proved necessary at certain points to repeat three notes already contained in the series. . . .' vide his *On Music in Ballet*.



If then the whole melody<sup>3</sup> represents the complete personality of Don Quixote, the resultant skeleton (minims with tails down in the example) portrays him in his madness<sup>4</sup> and during the course of each adventure is worked according to the various devices of serial technique. Towards the end of the score—just before the concluding Variations which mark Don Quixote's homeward journey—the two forms of the theme are combined, the series being in its inverted form.

Ex. 2

*Maestros*

The musical score is handwritten and consists of several staves. At the top, the word "Maestros" is written. The first staff is labeled "Vlns + Wind" and contains a melody with notes and rests. Below it, there are two staves for "Basses" and "Pfo" (Piano). The score includes a 7-bar ground and a concluding section marked "etc". The notation is in a key with one flat and a 12/8 time signature. The basses and piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes.

The contrasting material consists of elaborately worked Spanish dances such as the haunting *Chacona de Palacio* with its 7-bar ground. At the heart of these skilfully

<sup>3</sup> Gerhard's account of how this theme came to him is fascinating, and deserves to be given as fully as possible: 'I remember that from a number of sketches for Don Quixote's theme, which I kept discarding almost as soon as they had been jotted down, I finally picked on one which seemed to have in it more of a likeness of the Knight of the Sorrowful Countenance than the others. When I looked at it more closely I gradually became aware of the fact that under its grave and dignified air I seemed to detect something vaguely familiar yet elusive, something like an indefinable ironical touch that I had not intended. It suggested to me a singular mixture of the genuine and the spurious, of truth and make-believe. This puzzled me for a long time, but as it also appealed to me very strongly I went on with my work and put the theme through its paces for most of the first scene, till it suddenly dawned on me that the puzzling familiarity was due to a faint resemblance between my theme and a strange little tune which in my home town in Spain is played on a primitive reed-instrument, as the march music for the huge cardboard-headed giants which on solemn occasions herald the approach of the religious processions as they move slowly through the crowded

juxtaposed and often complex techniques there is a genuine simplicity which (as in the following example) can be profoundly moving.

Ex. 3



streets. These giants are tall, over-lifesize figures; they are carried on light wooden structures by men who remain hidden under the rich drapery of the giant's garments.

Now the way my Don Quixote theme reflects the strange little theme I am speaking of is rather similar to those puzzle pictures you may remember from boys' magazines. One picture would represent for instance a tiger-hunter in the jungle and the question you were asked was: Where is the tiger? . . . It is a picture within a picture. In the same way my strange little tune is hidden within my theme. I was very happy when I made this discovery. After all, Don Quixote is the Knight of the hidden images. Sancho could only see windmills where Don Quixote saw the giants as well. Moreover, I felt that there was perhaps a grain of poetical truth in the fact that my sad and dignified Don Quixote theme should have these unexpected overtones of awe-inspiring wonder and disbelief which in my childhood memories are linked up with the vision of my hometown's cardboard giants. I knew I could draw from this source. It made me realize that I was looking at Don Quixote through Sancho's eyes, as it were. In short, I had found out that my attitude to the Knight of La Mancha was frankly Sanchoesque in this mixture of belief and disbelief'. Gerhard concludes: 'You see how it can happen that not always quite knowing what he is doing, the creative artist can sometimes do better than he knows'. *Ibid.*

<sup>4</sup> 'The problem of Don Quixote's impersonation . . . is a twofold one. The Knight is by no means a madman pure and simple but a most subtle mixture of sense and folly, a compound of sweet reasonableness and delirious hallucinations. . . . With my original theme I could represent Don Quixote objectively, as if seen through Sancho's eyes; with the twelve-tone series or abstract double of the theme I could, so to speak, slip inside the character and impersonate Don Quixote from within. The use of my series in the variation and polymorphous combination technique created and developed by Schoenberg offered practically unlimited possibilities of invention of musical images of every description which would naturally be formed of the very substance of my theme, however various in pattern and character, in the same sense as all the Don's hallucinations proceed from the pranks and changing patterns in his central delusion over Knight-errantry. Finally, the fact that my twelve-tone series, containing only nine different notes and three repeated ones, must be regarded as an incomplete or deficient series, had in itself, I felt again, a grain of poetic truth'. *Ibid.*

Throughout the work the instrumentation is remarkable for its virtuosity—especially with regard to its most unusual textural feature, the two-piano writing. Virtuoso instrumentation, though of a different kind, is also characteristic of the *Violin Concerto*, a highly assured and often complex piece that makes use of strict serial technique in two clearly defined sections. Although the score is divided into three movements, there are in fact six distinct parts to the work. This is due to the composite nature of the outer movements: the opening *Allegro* gives way to the serial Scherzo shortly before the central cadenza, while the Finale breaks into a wild Spanish dance in *Molto vivace* 3/8 time, after a slow introspective section which Gerhard describes as the emotional ‘crisis’ of the work. The slow movement is also two-fold in character. Varied statements of a serial ‘Chorale’ alternate with *Allegretto* sections that are more frankly tonal than anything else in the *Concerto*. These passages might sound incongruous were it not for the nobility of utterance which they have in common and the mastery with which the transitions are effected. Even at its most harmonically conventional Gerhard’s idiom remains intensely personal, and the C major passage which forms the kernel of the first *Allegretto* episode is suggestive of the Interlude following the *Vigilia di las armas* in *Don Quixote*.

Ex. 4

The image displays two staves of musical notation. The top staff is for 'Don Quixote' and the bottom staff is for 'Violin Concerto'. Both staves are in 3/8 time and feature complex, overlapping melodic lines. The 'Don Quixote' staff begins with a piano (p) dynamic and includes a fortissimo (pp) marking. The 'Violin Concerto' staff includes markings for 'col 8va' (color 8va) and 'cantando' (singing). Both staves conclude with 'etc' (et cetera). The notation is dense, with many beamed notes and slurs, indicating a highly virtuosic and technically demanding piece.

The orchestration is well worth studying. The first movement originally required triple wood-wind, full brass, an array of percussion, harp, piano, celeste, and the usual strings; but before scoring the remainder of the work Gerhard decided to limit himself to double wind, and at the same time suppressed both the third trumpet and celeste. These economies did not materially effect the wide range of colour



at his disposal, however, since he still kept the 'extras', such as bass clarinet and double bassoon; and nothing the celeste might have contributed proved beyond the scope of the combined harp and piano, both used lavishly throughout the work in association with an astonishing range of delicate percussion effects.

No matter how great the complexity, the texture is always transparent. The opening of the work, which appears on the front cover of this issue, and the 2nd Subject quoted later in Ex. 5, both sound buoyant and clear for all their intricacy of detail. The page of score reproduced opposite shows a further section of the same movement. The skill with which exactly the required combinations of instrumental sound are chosen is particularly in evidence here. It will be noticed that the four bars of this example fall into two balancing pairs, the Solo Violin's theme being echoed in the orchestral 1st Violins. The accompaniment is first given to timpani, piano and lower strings and then passes to the Solo Violin, treated with the utmost bravura, combined with harp, muted brass and Chinese Tom-toms. (It will be noticed also that Gerhard removed the *pizzicato* 2nd Violins from this restatement, being shrewd enough to see that it would weaken rather than stress the Solo Violin.)

Even the Tutti sections are so organized as to produced a blaze of colour without the least suggestion of thickness. This is contrived not merely by the glitter of Xylophone, Side Drum, Trombone *glissandi* and the like (effects in which the last movement in particular abounds), but by the interplay of featherweight figuration tossed between contrasted instruments or groups of instruments. In Ex. 4 itself, potentially a thickly clustered passage, the danger is averted partly by the subtle use of divided strings and partly by a treatment of the upper wind which introduces them only to point motivic fragments of the extended *cantilena*. Then follows a wonderful episode (*the Allegretto*) in which the Solo Violin and 1st Flute exchange *arpeggiando* figures to the accompaniment of harp and piano, while soft timpani and cymbal rolls maintain a murmuring background, the whole poised above a deep pedal-point sustained by double-basses. The effect is magical, and heightened inexpressibly by the preceding variation of texture supplied by the figure quoted in Ex. 4.

The Scherzo is scored for strings and percussion only, 'strings' being taken to include harp and piano. The absence of wind tone enabled Gerhard to concentrate on every conceivable string device both simple and elaborate. Some of the resultant sounds are distinctly Bergian in flavour: the *Lyric Suite* is called to mind on more than one occasion. As for the percussion, some idea of its variety can be obtained from the fact that no less than eight different species are encountered during the course of the movement: Timpani, suspended Cymbal, Vibraphone, Xylophone, Tambourine, Castanets, large Tam-tam and three Chinese Tom-toms! In many respects the *Violin Concerto* represents the *ne plus ultra* of Gerhard's preoccupation with diverse techniques in his symphonic music. All the elements present in the earlier works are correlated and epitomized here. The polytonal style in more subtle guise domi-







nates the opening of the *Concerto* as far as, and including, the 2nd Subject:

Ex. 5

Handwritten musical score for "Solo No. 2" and "2nd Subject". The score is written on five staves. The top staff is labeled "Solo No. 2" and the bottom staff is labeled "2nd Subject". The music is in 4/4 time and features various musical notations including notes, rests, and dynamic markings like "p" and "f". There are also handwritten annotations such as "(Pic.)", "(Ch.)", and "etc.".

Strictly serial technique is employed in the Scherzo and in the *Largo*; the simplicity and pathos of *Don Quixote* is attained in the *Allegretto* and in the 'crisis' of the Finale; and the Concerto ends with the most elaborately organized of all Gerhard's Spanish dances. In his later works, Gerhard has been increasingly preoccupied with concentration, not profusion, of technical means, and the astonishing new *Symphony* opens up intriguing conjectures as the future of his art.

## THE DUENNA (1945-47)

*John Gardner*

*The Duenna* or *The Double Elopement*, a comic opera by Sheridan with music by the two Linleys, father and son (and others), was produced on November 21, 1775. Since then there have been many other settings of Sheridan's story, including one by Prokofiev; but unquestionably the most important and ambitious of them all is Roberto Gerhard's. It has yet to be staged, though a concert performance was given at the I.S.C.M. Festival at Wiesbaden in 1951.

Sheridan's libretto, as Gerhard at once appreciated when he first delightedly discovered it in a sixpenny bookstall in Cambridge, affords a composer wonderful opportunities for using a wide variety of operatic techniques. The charming verses beg to be set as strophic songs, and the prose conversations (left spoken by the Linleys) call out for that forward-moving, illimitably expandable, yet close-knit style typified by Wagner in the opening scene of *Die Meistersinger*. The verses Gerhard has set for the most part in an immediately comprehensible idiom; whilst in the prose conversations, the development and counterpoint of themes and textures often gives rise to complex dissonance comparable to that of Berg or Dallapiccola. Sheridan's libretto is notable for its sharp wit and for its store of genuinely comic situations. There is indeed a danger that his dialogue is too pointed for adequate transmission over a musical accompaniment. Of this one cannot pretend to judge until the opera has been seen in a theatre, and even then it would be well to remember that the same reservations can be made about such an accepted operatic favourite as *Der Rosenkavalier*. It may well be true that here and there Gerhard's orchestra will smother his voices. It is a reproach that can be levelled at nearly every opera written with full orchestral accompaniment in the past hundred years, and luckily in most cases it can be dealt with by conductor or composer at rehearsals.

Before discussing the music of the opera, it might be as well to give a brief synopsis of the story.

ACT I, Scene 1. *The street before Don Jerome's house in Seville.* Don Antonio (tenor) is serenading Don Jerome's daughter Donna Luisa (soprano). Luisa and Jerome (Basso cantante) appear. Jerome threatens to shoot Antonio. There is a general hubbub. Scene 2: *A street corner.* Don Ferdinand (baritone), Don Jerome's son, is in love with Donna Clara (soprano). He and Antonio discuss their respective plights, which are not dissimilar. Luisa is betrothed to a wealthy Portuguese Jew, Don Isaac (baritone), whom she does not love, whilst Clara is to be sent to a convent

in order that her stepmother may have her inheritance for her own child. The two men agree to co-operate to their mutual advantage. Scene 3: *A drawing-room in Don Jerome's house*. Luisa and the Duenna (mezzo-soprano) plan to fool Don Jerome by exchanging guises. They arrange for him to intercept a letter from Antonio to the Duenna which contains a plot for the abduction of Luisa. Their plan works. Don Jerome evicts the Duenna (or rather Luisa dressed as the Duenna). This matches the Duenna (dressed as Luisa) with the unappetizing Isaac, and leaves Luisa free for Antonio. Scene 4: *A square in Seville*. Luisa and Clara meet, having both run away from their fathers. Clara is unsure of Ferdinand's intentions, and begs Luisa not to tell her brother where she is. Luisa wants nothing more than to find Antonio. Encountering Isaac (who has never met her before!) she enlists his aid by pretending to be Clara in love with Antonio. Isaac, knowing Antonio to be his rival for Luisa's hand, agrees to lead Luisa (whom he believes to be Clara) to Antonio, thinking thus to draw him away from the real Luisa. The scene ends with an elaborate finale involving some of the principals and a chorus of ladies and gentlemen, hangers-on, and beggars.

ACT II. Scene 1: *A room in Don Jerome's house*. Isaac meets his bride (in fact the Duenna dressed as Luisa) for the first time and does not conceal the fact that he is appalled by her ugliness. The Duenna for her part says that she will not accept Don Jerome's choice of husband unless Isaac carries her off. Isaac on second thoughts likes the idea, because he thinks that he will get Luisa in this way without having to make a settlement in return. A drinking trio ends the scene. Scene 2: *A small room at Don Isaac's lodgings*. Luisa sings an aria as she awaits Antonio. Scene 3: *A different room at Don Isaac's*. Antonio is sent into Luisa's room by Isaac, who watches them through the keyhole. When the lovers emerge, it is to tell Isaac that Luisa (i.e. the Duenna) is his. A merry trio concludes the Act.

ACT III. Scene 1: *The locutory at a priory*. Isaac and Antonio have come to ask Father Paul (tenor) to marry them. Ferdinand enters in a great fury, thinking Antonio has stolen Clara. Isaac, fearing his anger, leaves in a hurry, and Clara enters, dressed as a nun. For a moment Ferdinand stands perplexed. Then the women unveil. The two pairs of lovers are united, and the scene ends with a Wedding March. Scene 2: *State rooms at Don Jerome's house*. Amidst a brilliant and ultimately happy scene, Don Jerome learns that Luisa has married Antonio, and Isaac that he has married the Duenna. There is an extended final ensemble, which involves dancers.

Let us now turn to the music. By and large it is not only tonal, but organized with a fine sense of key and modulation. E is the central key. It concludes, and also, by subtle implication, begins, both Acts I and III, though in these last two instances it is counterbalanced by its tritone B flat. The second Act ends a third higher, in G major (after a penultimate lapse into E). This is one of many instances of Gerhard's use of the interval of the third, in modulation, key contrast, melody and chord-building.



The first scene of Act I provides a typical example of Gerhard's tonal design. The initial E (opposed by B flat) moves up through A flat before sinking back through an implied E major to C (Antonio's first serenade). Then, emboldened, Antonio sings his second serenade in D major, raising it through F sharp until the fateful mixture of B flat and E at Don Jerome's intrusion upon the scene.

There are countless other examples of such long-range key relationships. A strongly diatonic C major links (together with thematic relationships) Don Jerome's extolling of his daughter's beauty to Isaac (Act II, Scene 1) with his reception of her in the last scene of the opera. Her private feelings (in contrast to her father's) are expressed in her first aria in the distant key of F sharp major (Act I, Scene 3), a key that was reached by Antonio (see above) when she joined him at the end of his second serenade. A detailed analysis of the opera would further reveal a planned and instinctive use of tonality as rare as it is subtly convincing.

Each scene of *The Duenna* is structurally self-contained, and features a set number or numbers. These Gerhard has cast in song or dance forms which, though often linked with Spanish folk models, are notable for the extended phrasing that is the prerogative of the art-composer. Antonio's second serenade and Clara's beautiful E minor aria from Act I, Scene 4 are two of many examples that might well be studied in this respect. Rhythmically the music is full of life: the choral finale of Act III, written in an idiom as frankly appealing as the finale of *The Gondoliers*, has a refrain (Ex. 1) which derives considerable vitality from its interpolated 2/4 bar.

Ex. 1

Chorus  $\text{♩} = 84$

o-le yo-le con o-le yo-le con o-le yo-le con o-le yo-le ya etc.

Comparison of this example with a phrase from Antonio's ravishing first serenade<sup>1</sup> (Ex. 2) reveals a similarity of basic contour which may well be a hallmark of Gerhard's melodic style, linking him closely to Spanish folksong.

Ex. 2

Larghetto

That, though my sleeping love shall know who sings, who sighs below

<sup>1</sup> Or with the opening of the *Violin Concerto*—see the front cover of this issue.



These note-patterns invariably have dramatic meaning. Ex. 5 for example is heard in Act I, Scene 3, when Luisa appears dressed as the Duenna. It is a wizened version of the figure (Ex. 6) which accompanies her first aria, when she is herself.

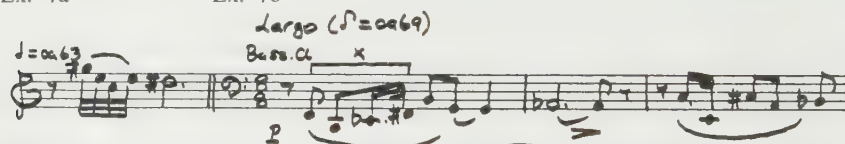
Ex. 6



There does not appear to be a completely systematic use of *leitmotifs* in the Wagnerian manner; but the opera is full of thematic interrelations, transformations and developments, and certain phrases are clearly associated with certain characters or situations. The woodwind figure (Ex. 7a) constantly recurs; a succession of melodic and harmonic thirds (Ex. 6) is later extended into a twelve-note row (Ex. 7b) for the interlude between the first two scenes of Act II. It is associated with Luisa, just as the descending phrase (Ex. 7c) belongs to Clara. Ferdinand's anxiety is crystallized in another figure (Ex. 7d), and the Duenna's guile in yet another (Ex. 7e).

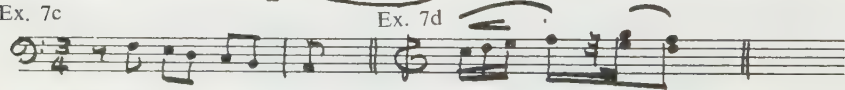
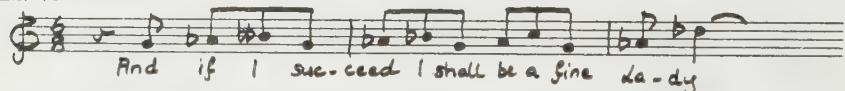
Ex. 7a

Ex. 7b



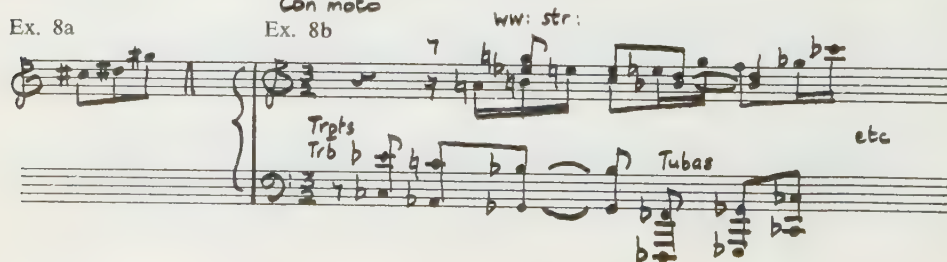
Ex. 7c

Ex. 7d

Ex. 7e *Comodo*

A three-note motif (Ex. 8a) often recurs in various guises, and Ex. 8b (from Isaac's aria in the first scene of Act II) shows a typical Gerhardian combination of it with another motif (Isaac's) and with its own diminution.

Ex. 8a

Ex. 8b *Con moto*



The orchestration of *The Duenna* is lavish and magisterial. Of our own composers, only Britten and Arnold have as infallible an ear as Gerhard. His instrumentation rests more upon the strings than is perhaps fashionable these days, and this tendency, particularly when vested in his favourite thirteenth chords, gives his music a glowing, opulent quality that is by no means the norm today. The use of the Euphonium to play 'cello to the Bass Tuba's double bass is an interesting and practical innovation.

The vocal writing is astonishingly varied. Fernando's aria in Act I, Scene 2 has at times an almost Offenbachian sparkle; Clara's aria, on the other hand, discreetly recalls Bach, whilst at least one phrase of Luisa has a Brittenish ring (Ex. 9).

Ex. 9

*a piacere*

And I shall wish you joy..... with all my heart.

str.

The treatment of the English language is almost always apt and imaginative, though some of the prose gives rise to certain difficulties (as it always does when not set 'dry'). Most impressive is the effect of mating English prosody with 'foreign' dance rhythms—as in the Drinking Trio from Act II (Ex. 10).

Ex. 10

$\text{♩} = \text{ca } 60$

A bumper of good liquor will end a contest quicker than justice, judge or vicar etc

Tamb.

gizz

Horn sustain

Tam Tam

There are few purely orchestral passages of any length in the opera. The work has no overture, and its only interlude—the 12-note section referred to above—is strictly functional. One of the most memorable orchestral passages in the opera is the Wedding March in Act III (Ex. 11a). (Here the voices have an important, though secondary, rôle). The piece has an air of majestic poise and charm. The composer subsequently shows that its two strata are in double counterpoint (Ex. 11b).

Ex. 11a

♩ = ca 48

Hp. Str arco & pizz  
B.D. & S.D.  
B♭ Cl. & Ben.

sim.

sim.

etc

Ex. 11b

W.W.

Str. tubas.

etc

The number of neglected and unperformed operas is scarcely surprising in view of the cost of mounting a new production in any major theatre. *The Duenna*, however, is an immediately captivating work, and is in no way a 'problem' piece. On the English stage I would predict for it a measure of popular esteem at least equal to that earned at Sadler's Wells by *A School for Fathers*. And of course its attraction for the musician is incomparably greater.

## MY FIRST IMPRESSIONS OF ROBERTO GERHARD'S MUSIC

*Roman Vlad*

As in 1955, I came again this year to Dartington, to spend a fortnight in the lively atmosphere of the Summer School of Music directed by William Glock. I came not only to teach but to learn, by sharing the experience of the musical life which renews itself there with such intensity year by year. And I shall remember my visit of 1956 for one thing in particular: the opportunity it gave me of getting to know the work of a composer who should occupy a vital place in contemporary music. I mean Roberto Gerhard.

The name of this Spanish musician (who is also of Franco-Swiss descent) was not entirely new to me; indeed I had met him in Rome in 1954, when Arnold Schoenberg's widow introduced us on the occasion of the *Festival of 20th Century Music*. I also knew his article *Tonality in Twelve-tone Music*, which appeared in *The Score* in May 1952 (No. 6) and which was vividly interesting.

Of his actual music, however, I had unfortunately not heard a single note; nor had I had the possibility of reading over any of his compositions. As a composer he was practically unknown to me; and I must add that my own ignorance reflects only too well, shame to say, the position his work occupies in the general picture of contemporary music.

At Dartington I heard the tape-recording of his recent *Symphony*, and also attended the live performance (the world première) of a yet more recent composition, the *String Quartet*. The impression made by these two works was such as to convince me that the general neglect of Roberto Gerhard's music has nothing whatever to do with its intrinsic qualities, but is due rather to a combination of unfortunate circumstances and to the way in which musical life is organized to-day. That music of such overflowing vitality as Gerhard's could have remained ignored for so long, while so many futile and insignificant works are pushed forward, is no doubt a reflexion on the critical standards which obtain in our present-day musical life.

An impression of 'overflowing vitality' was indeed my first reaction to the *Symphony*, and the *Quartet*, in a more intimate way, confirmed it still further. This vitality seems to be due to an irresistible flow of dynamic energy. One has the feeling that, with Gerhard, music comes into being and takes shape in obedience



to a primordial rhythmic agency. This predominance of the rhythmic factor inevitably makes us think of the composer's Spanish origins and environment, however much one wishes to avoid associations of this sort which, as a rule, convey little more than suggestions of a superficial and facile conventionality. In Gerhard's case, however, such associations do not arise from any exterior or merely extrinsic aspect of the music. On the contrary, on account of his Franco-Swiss origin one might easily fail to recognize the genuine Spanish qualities which are infused, as it were, in the very lifeblood of his music. For there is no question here of 'local colour', in the sense of harmonic or rhythmic formulae considered to be typically Iberian, but rather of a quality that is far more profound and which expresses the *rappor*t between the sensorial or temperamental experience and the spiritual life.

As is well known, the distinctive Spanish character, as seen in the greatest and most typical representatives of that nation, expresses itself in the intensity with which such *rappor*ts are experienced, by the very high emotive temperature at which their associations and dissociations take place. It is not for nothing that the ascent of St. John of the Cross to the spiritual summit of Carmel is achieved, not by an ascetic repression of sensual emotion, but precisely by a progressive intensification both on the concrete plane of emotive intensity and on the abstract plane of symbolism, and by channelling them in direction towards the point where they become transcendent.

In my view, deeper and more distinctive traits in Gerhard's music are connected with such interior factors. That such traits are embodied in 12-note material, far from obscuring them, helps to give them greater character and to strengthen and bring out their definition. And the particular dynamism in Gerhard's music stands more clearly in relief when considered in relation to other 12-note music than if related, for instance, to Stravinsky, Bartók, Hindemith and others, in whom the rhythmic factor has developed a determinate function. It is not that in the 'classics' of 12-note music this factor has been neglected or is absent. It is indeed quite otherwise: in Schoenberg and, above all, in Webern, the metrical differentiation is often pushed far beyond the point reached in the most diabolical rhythmic machinery of early Stravinsky. But it is a question of the differentiation of metric values which do not necessarily correspond to dynamic values. There is often no correspondence at all, and at times in Webern the extreme variety of metric structures, as also of all the other components of the *materia sonora*, becomes translated by an inverse process of dialectics, into something static and amorphous. To use a pair of terms which Gerhard himself has borrowed from Byzantine music-theorists: Webern tends in this way to dissociate his music from every rhythmic gesture of a 'somatic' origin (that is to say, of a corporeal inspiration) and to infuse it only with 'pneumatic' rhythm (which is purely spiritual and disembodied). On the verge of this achievement, it is as if the music of Webern ceased to move and remained in a state of ecstatic immobility, creating the impression that it arises out of a centre of stillness.

In contrast to Webern, Berg strives to mould the movement of his music to the beat of the human heart, even so far as identifying explicitly the tempo of *Lulu's Aria* with the beat of the human pulse (*im Tempo des Pulsschlages*). Yet the 'somatic' rhythm of Berg does not suggest the dynamic of humanity in full vital impetus, but rather that of individuals on the verge of collapse and annihilation, on the brink of the abyss towards which they seem to be drawn by the inexorable destructive forces of chaos which Berg always sought to gather up and combine in the dense formal texture of his music.

The music of Roberto Gerhard seems to erect a bridge between these two abysses of Webern and Berg. Its principal supporting arch is constructed by propulsive rhythmic forces, as if by some kinetic process. And, different from much other 12-note music that I know, that of Gerhard never gives one the feeling that the rhythm has been imposed upon the musical form from without. On the contrary, we are aware of certain rhythmic forces which seem to embody or to release a train of particular dynamic events. It is as if these rhythmic forces were able to extract from his fantasy the melodic and harmonic structures, to crystallize them and line them up in the required direction. The architectonic configurations take shape in this way from within the living sound, without accommodating themselves to established formal moulds.

The title of *Symphony* should not be misunderstood. It is not used in the historical sense that it acquired during the period of Viennese classicism, but rather as it has been revived in the last decades; it is retained in the purely etymological meaning of the word. Its only point of contact with the classical symphony is the partitioning into movements, namely into an *Allegro animato*, an *Adagio*, and an *Allegro spiritoso* finale. Within each single movement, there is no trace of the thematic recapitulations or of the symmetry that characterize the basic idea of classical sonata-form. That is not to say, on the other hand, that the *materia sonora* is organized according to patterns which are analytically indefinable. It is, in fact, demonstrable with this composer that a whole work is born and grows according to a series of 'superordinate time-levels', as he calls them; thereby explaining the architectonic plan and the generating of the form as a time-function, considered as the rhythmic discourse mentioned earlier. In the *Symphony* such progressive configuration must be taken as proof of the method in which the micro-organization of the motifs shows, as it were, at the first or cellular level; the phrase or *Gestalt* to which the cells give rise shows at the second level; the next integration, taking place at the third level—probably the psychologist's level of 'conscious attention' or 'species present'—gives rise to the first relatively 'self-contained' unit that makes more or less complete sense in itself: a coherent structure. Beyond this, the fourth level is that of integration of relatively autonomous structures into coherent larger units; the fifth integrates these into sectional parts of a complete movement; while the sixth and seventh levels are respectively the orbit of the complete movement

and that of the whole work. It is the rhythmic current running (sometimes at the highest tension) through these various levels that fuses, arranges and orders them into a continuous welter of sound. In analysis, the connexions between the various structural entities of the work are revealed as signs of an equilibrium the more surprising because that which is intrinsic to it is not the result of formal premeditation, but of a spontaneous, as if intuitive, arrangement of the *materia sonora*. Gerhard thus reveals himself as endowed, not only with a quasi-primordial sense of rhythm as the motor agent of movement, but also with a particular intuition for the 'crystallized' rhythm of purely formal proportions, and for the 'eurhythmic' arrangement of his architectonic elements. While the rhythm contributes substantially to the realization of the discursive flow of the music, the structural unity of the whole work is assured by constant exploitation—even if at times it may appear to be very free—of all the configurations of the fundamental series:

Ex. 1



This series corresponds to that cited by Gerhard in Example 1c (p. 31)<sup>1</sup> of his article already quoted (*Tonality in twelve-tone music*), in which it is given as based on the following two hexachords:

Ex. 2a

2b



These hexachordal segments comprise respectively the six sounds of the first half and the six sounds of the second half of the series, arranged in an order as close as possible to that of the consecutive steps of a scale. As readers of *The Score* will remember, Gerhard argued in his article the possibility of a permutational treatment of the series, based on the subdivision of the latter into hexachords (or into any other segments), an idea which was suggested to him by certain liberties taken by Schoenberg in his handling of the series in *Von Heute auf Morgen*. Gerhard's basic contention is that Rameau's principle, which postulates the identity of a triad throughout all the possible changes resulting from its inversions, holds good also in relation to groups or series of any number of different notes. What this implies, in the case of the hexachord, is that its identity is preserved not only regardless of any changes that may affect the spatial position of its six notes in a chordal structure, but also regardless of their order of succession (or permutation) in time. This hexachordal disposition involves no functional differentiation of hierarchic character such as that which the single degrees of the scale occupy in the system of classical tonality; but

<sup>1</sup> As used in the *Symphony*, the series in the above-mentioned article underwent a final adjustment which places *g*, in the second hexachord, between *f#* and *f*.



only implies the liberty of permutation through which the six notes are able to exchange places in each hexachord, without compromising the structural argument of the work, and without infringing upon its formal homogeneity.<sup>2</sup>

All this applies particularly to the first and second movements of the *Symphony*. The necessity of making his *materia sonora* serve structural designs of great breadth of conception, induces the composer to expand sometimes to the utmost the range of activity of every single serial entity. Thus single notes, groups of notes or serial segments are sometimes persistently maintained and reiterated, forming large *ostinato* patterns. Consider the following example from the third movement, where the pianoforte repeats for ten bars a pattern of six notes:

Ex. 3



in a rotary motion which produces a continual displacement of the metrical accents. The direction *pedale tenuto* shows that what is intended is a 'rhythmic' prolongation of the harmonic entity formed by these six notes. The opening of the passage is marked by the climax of an ascending *impetuoso*: the pianoforte attacks *furioso*, *con tutta forza*, surrounded by all the other instruments in the full force of a *tutti*. The sonority gradually diminishes, the other instruments disappear, the pianoforte remains *solo* for a moment, then the first and second violins and violas, all *divisi à 4*, introduce *pianissimo*, *sul ponticello* and note by note the complete harmonic form of the series. The movement of the pianoforte is arrested, but for another four bars the six notes continue to vibrate in the pedal-held sound, enveloped in the shadow of an evanescent drum-roll and the gently-plucked harmonics of the harp. Then the chord of twelve notes also gradually fades and vanishes; the flow of the music abates: it is as if through the veil of sound we catch a momentary glimpse of a transcendent landscape of the spirit. At the dynamic climax, the rhythmic values are overturned. The kinetic rhythm becomes a static 'rhythm of the soul'. After a parenthesis of ecstatic contemplation, the rhythmic motor resumes its propulsive movement by pushing on the argument to a new line of ascent, which culminates in something that approaches a new 'metaphysical insight'. It is clear that the principle and significance of the passage described obtain for the whole work, and indeed for all the music of Gerhard that I know so far. It is music which one would describe as the outcome of an impetuosity far removed from those regions where obscure forces hold sway; music which aims for the spiritual summits, and their contemplation in 'privileged moments'.

<sup>2</sup> It needs to be pointed out that, in explaining such concepts as the above example given by Schoenberg, Gerhard has shown from the first a spontaneous tendency to reintegrate scalar concepts into serial order. This is clear from the case of the *Wind Quintet*, composed as long ago as 1928, that is, only at the end of his apprenticeship with Schoenberg, but which already shows itself to be a mature and personal work.

Given its interior line of direction, Gerhard's music does not naturally lead to perorations. To realize this it suffices to consider the endings of his movements and in particular that of the last movement of the *Symphony*. Here the whirlpool of the orchestral figuration gradually subsides and yields to a high-pitched unison of violin and viola harmonics, a unison of almost painful intensity: the supreme pain which is the prelude to the liberation from all pain.

The *Quartet*, too, ends in a way diametrically opposed to the notions of conventional perorative rhetoric. In a certain sense one cannot even say that it ends at all, if by ending we mean the reaching of a 'conclusion'. In fact the music vanishes in a spinning ascendent spiral which in the last moment becomes a closed-circle pattern:

Ex. 4



At the moment of its external arrest it is as if the movement suggested its continuity beyond the 'time-barrier' as it were.

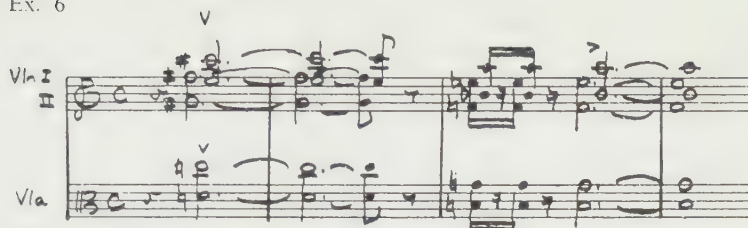
The first two movements of the *Quartet* (*Allegro assai* and *Capriccio*) demonstrate on a plane of the utmost purity, realized through the chamber-music form, structural characteristics analagous to those of the *Symphony*. The hexachordal dichotomy of the fundamental series

Ex. 5



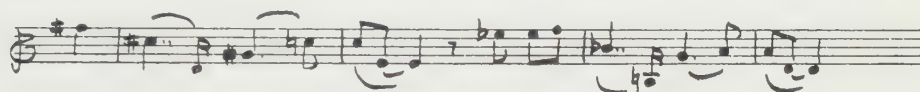
becomes established soon after the opening, in the successive exposition of the harmonic total of the two hexachords:

EX. 6



Following on, the first violin exposes the melodic outline which acquires a thematic significance incorporating the form of question and answer:

EX. 7



Soon after, the violin enunciates a permutative form of the series:

EX. 8



Sequential repetition of a figure and the structural levelling down to whole-note intervals within the melodic line, indicate that this idea will be mainly responsible for the weaving of the rhythmic texture. At each reappearance of it in the work's development it is woven more closely into the harmonic and melodic structure, crystallizing itself into *ostinato* patterns and gradually shedding all differentiating elements so as to leave the way free to pure rhythmic flow.

In contrast to the *Symphony* and the other parts of the *Quartet*, this first movement retains a vestige of tripartite classical sonata-form and a symmetrical recapitulation. The second movement of the *Quartet*, the *Capriccio*<sup>3</sup>, brings a moment of relief: a divertimento, as it were, in parenthesis. Then the spiritual intensity of purpose returns in the third movement (*Grave*) and in the finale (*Molto allegro*), and is transmuted into a form still more rigorous than that of the *Symphony*. In the latter, pitch-structural and time-structural relationships in the music are made to correspond not as a result of premeditation but as a spontaneous association and co-ordination of the configurations. In the last two movements of the *Quartet* Gerhard tries to rationalize such correspondences, and to establish between the pitch- and time-dimensions of the music precise connexions which derive from a preconceived constructive plan. Thus, to every note in the series measured in semitones from a 'root-note' in the hexachordal system, a number is made to correspond which can equally refer to a scale of time or of metrical values.<sup>4</sup>

<sup>3</sup> This movement is reproduced on pages 35 to 38.

<sup>4</sup> See page 65.



Such a plan of organization may appear extremely rigid. But Roberto Gerhard is no pedant. He always knows how to preserve his freedom of action in confronting any formal problem. In this respect, it is significant to find in his *Symphony* that, as the musical development proceeds towards its spiritual climax, the permutational liberty which he has granted himself from the beginning, becomes gradually more and more restrained and is finally given up altogether. On the other hand, he shows in other parts of the *Symphony* and of the *Quartet* that he knows how to avail himself of an even more substantial liberty than that represented simply by the permutability of the serial order. It is significant that on the final page of his article, referred to above, he defends the type of artist who

'might conceivably feel that it is possible to have a surfeit of *esprit de geometrie*; that homogeneity of texture and technical treatment may further the cause of unity without necessarily achieving it; that unity, after all, may be achieved even with disparate materials (which would seem to be one of the more engaging problems to set oneself); in short, that to hammer away at cause and effect all the time does not seem a vital necessity. It seems possible to relax with a happy effect. Digression from the main line of argument need not be wasteful. Even to explore a blind alley here and there may have its right and delightful place in the overall design. Above all, this type of artist will find it needful to remember that in such a well-policed state as the 12-tone commonwealth, everything "irregular" has an added fascination, and that randomness and irrationality are at a premium, since once crowded out—unlike nature, which, it is said, invariably finds a way back—they are apt to stay out for good, which would be a pity.'

I think I can say quite definitely that, in the music of Gerhard, such a risk does not exist.

# Capriccio

Con vivacità

Handwritten musical score for the first system of "Capriccio". It features three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have bass clefs. The music is marked with a large "5" above the first staff, indicating a quintuplet. Dynamics include *pp* (pianissimo), *f* (forte), and *arco* (arco). The tempo/mood is indicated as "Con vivacità".

Handwritten musical score for the second system of "Capriccio". It features three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have bass clefs. The music is marked with a large "10" above the first staff, indicating a decuplet. Dynamics include *p* (piano), *pp* (pianissimo), *f* (forte), *arco* (arco), and *dolce* (dolce). The tempo/mood is indicated as "Con vivacità".

Handwritten musical score for the third system of "Capriccio". It features three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have bass clefs. The music is marked with a large "5" above the first staff, indicating a quintuplet. Dynamics include *p dolce* (piano dolce), *pp* (pianissimo), *spiccato* (spiccato), and *p leggiero* (piano leggiero). The tempo/mood is indicated as "Con vivacità".

Handwritten musical score for the fourth system of "Capriccio". It features three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have bass clefs. The music is marked with a large "20" above the first staff, indicating a 20th measure. Dynamics include *mf* (mezzo-forte), *pp* (pianissimo), *arco* (arco), and *pizz.* (pizzicato). The tempo/mood is indicated as "Con vivacità".

Handwritten musical score, measures 30-34. The score is written on four staves. The first staff has a tempo marking *poco f* and a dynamic marking *p dolce*. The second staff has a dynamic marking *pizz.*. The third staff has a dynamic marking *pizz.*. The fourth staff has a dynamic marking *pizz.*. The key signature is one flat (B-flat). The time signature is 4/4. The tempo is *arco (molto vibrato)*.

Handwritten musical score, measures 35-39. The score is written on four staves. The first staff has a dynamic marking *pp*. The second staff has a dynamic marking *pp*. The third staff has a dynamic marking *pp*. The fourth staff has a dynamic marking *pp*. The key signature is one flat (B-flat). The time signature is 4/4. The tempo is *arco (molto vibrato)*.

Handwritten musical score, measures 40-44. The score is written on four staves. The first staff has a dynamic marking *mp*. The second staff has a dynamic marking *pizz.*. The third staff has a dynamic marking *pizz.*. The fourth staff has a dynamic marking *pp*. The key signature is one flat (B-flat). The time signature is 4/4. The tempo is *arco (molto vibrato)*.

Handwritten musical score, measures 45-49. The score is written on four staves. The first staff has a dynamic marking *mp*. The second staff has a dynamic marking *mp*. The third staff has a dynamic marking *pp*. The fourth staff has a dynamic marking *pp*. The key signature is one flat (B-flat). The time signature is 4/4. The tempo is *arco (molto vibrato)*.



Handwritten musical score, measures 55 to 60. The score is written on four staves. Measure 55 is marked *mp*. Measure 60 is marked *poco cresc. mf*. The notation includes various note values, rests, and dynamic markings.

Handwritten musical score, measures 65 to 70. The score is written on four staves. Measure 65 is marked *mf*. Measure 70 is marked *poco agitato, cresc.*. The notation includes various note values, rests, and dynamic markings.

Handwritten musical score, measures 75 to 80. The score is written on four staves. Measure 75 is marked *poco f*. Measure 80 is marked *ben tenuto*. The notation includes various note values, rests, and dynamic markings.

Handwritten musical score, measures 85 to 90. The score is written on four staves. Measure 85 is marked *poco f*. Measure 90 is marked *cresc.*. The notation includes various note values, rests, and dynamic markings.



## ROBERTO GERHARD :

### The Musical Character

David Drew

'I was strong in my infinite desire for clarity, in my contempt for convictions and idols, in my distaste for facility, and in the sense of my limitations. . . . '—Paul Valéry, Preface to *Monsieur Teste*.

'The great art of being wary of what is called the new'.—Léon Paul Fargue.

To be confronted for the first time by the music of a mature composer who has been in our midst writing music, virtually without recognition, for the past forty years—this is likely to strain the most receptive intelligence. What are the cultural, social, musical, even the political factors that have placed us, and the composer, in this embarrassing situation? We feel a sense of responsibility, and therefore of disquiet, for this is not a neglected composer resurrected from another age, a C. P. E. Bach, a Leclair, a Berwald. He belongs to our time.

Roberto Gerhard is a Catalan, and the very type of the modern artist whose career, in the context of a disintegrating society, is offered up as a sacrifice for the preservation of a minority culture. Born in Valls, near Barcelona, in 1896, he found himself involved in a national musical renaissance of no more than a single generation's standing, a renaissance that owed much, perhaps too much, to Felipe Pedrell's rediscovery of Spain's musical past (not only her great folksong heritage, but also her polyphonist and lutanist tradition) and rather less, perhaps too little, to the emergence of powerful new talent. By 1918, when Gerhard issued his first considerable work (the *Piano Trio*) it was evident that amongst his seniors even the strongest talents—Albeniz, Granados and Falla—had to rely for some of their strength on an infusion from the neighbouring culture of France. Albeniz's magnificent *Iberia* piano cycle, which at the time was probably the *chef d'oeuvre* of the modern Spanish school, would have been a very different thing had not its composer paid his last visit to Paris and come under the aegis of Debussy. For Granados (who was one of Gerhard's early teachers) the problems of nationalism were less acute,—so far as I can judge from an inadequate knowledge of his music—since his well poised and relatively sophisticated art derived all that it needed from the technique of Chopin's and Schumann's slighter pieces. For Falla, the keenest musical intelligence of the three and technically the most proficient, the French mode of thought had been a starting point rather than a subsequent discovery. In this respect, as in the quality of his mind, he is the closest to Gerhard. Gerhard's *Trio* is indeed conspicuously



French—or, to be explicit, Ravellian—in melodic structure, rhythmic development and textural layout (an estimate with which I deliberately paraphrase a remark of Godfrey Winham's on the *Wind Quintet*). Though somewhat derivative, it is full of invention. One has only to compare it with the only trio by a senior Spanish composer—that written in 1928 by Turina—to realize that for all its incidental weaknesses it is a more serious and sustained example of instrumental thinking than could reasonably have been expected from anyone schooled in the short *genre* piece, as Spanish composers were at that time. Very occasionally the harmony of Gerhard's *Trio* goes beyond the Ravellian terms of reference, and one already senses a trace of the mature composer. This tendency is strikingly confirmed in the López Picó song cycle, completed in the same year. The simpler forms and the sensuous lyricism demanded by the poems enabled Gerhard to concentrate upon the development of his harmonic vocabulary, and the result is notably more successful than the *Trio*.

Taken together, these two works give promise of a composer of some distinction, but if one overlooks the significance of the structural aspirations of the *Trio*, there is nothing to suggest that Gerhard would not have followed his compatriots to Paris, and there acquired a dangerous veneer of polish, before returning to write engaging and unexceptional Franco-Spanish music. However, the two little piano pieces of 1922 suggest that in the four years' silence<sup>1</sup> which Gerhard allowed himself after completing the López Picó cycle, a radical re-orientation of his aesthetic has taken place. The laconic utterance, the quasi-atonal harmony (which, in a rudimentary way, equates vertical and horizontal elements) and the spare textures must at that time have been unprecedented in the field of Spanish music. On their own, these two piano pieces are scarcely enough to suggest the purely musical and stylistic conditions which, that same year, impelled Gerhard to take the decisive step of travelling to Vienna to ask Schoenberg to accept him as a pupil. But it is probable that the *7 Hai-Kais*—the manuscript score of which is unfortunately not available at present—would complete our picture of Gerhard's situation at that time. One is perhaps justified in assuming that the *Hai-Kais* are approximately the same distance from *Pierrot Lunaire* as the *Three Japanese Lyrics* of Stravinsky. In fact, the result of Schoenberg's tutorship (Gerhard of course asked for, and received a *classical* training) was to narrow the technical gap between the efforts of a young composer fascinated with the sonority of an alien music on the one hand, and the interior and methodological suppositions of that music, on the other.

Gerhard's implicit renunciation of the French affiliations of Spanish music, and his decision to immerse himself in the wholly alien Viennese tradition of developing variation, was the first of his many courageous acts as a composer, and one that established him, potentially, as a revolutionary pioneer second only to Pedrell with regard to his native culture. During the five years which he spent in Schoenberg's *Meisterklasse*—years which took him from Vienna to Berlin—Gerhard wrote nothing

<sup>1</sup> These years were spent in private study, chiefly of Bach and the Spanish Polyphonists.

other than exercises, but by the end of his studentship Schoenberg had sufficient faith in his technical accomplishment to entrust him with the teaching of new pupils.

On leaving Schoenberg's class, Gerhard wrote two works, the *Wind Quintet* and the 14 *Catalan Songs*. The *Quintet* clearly sprang from the composer's desire to consolidate, creatively, what he had learnt from his Viennese master, just as the *Catalan Songs* sought (successfully) to reaffirm his national roots. But the apparent dichotomy between the two works is, I feel, illusory. The Spanishness of the *Quintet*—or at any rate the larger part of it<sup>2</sup>—is its most remarkable and endearing feature, and the composer of the last movement in particular is unmistakably the composer of such things in the *Catalan Songs* as the introduction to *El petit Bailet*. Conversely, there is a clear identity between the often complex harmony of certain songs and the harmony of the *Quintet*. Furthermore, the highly compressed developments in several of the songs imply a reserve of strength that, for a Spanish composer, could only come from an alien training, and which is a feature of the *Quintet's* developmental processes. Ultimately, however, it is the *Songs* which are the mature achievement, and the *Quintet* which in part remains unfulfilled—a state of affairs that precisely reflects, at a higher level, the relative value of the *Piano Trio* and the López Picó cycle.

The fact that during the 1930's Gerhard did not attempt another serial work, is a tribute to the efficacy of Schoenberg's teaching. Schoenberg's analytical methods were also, by definition, self-analytical, and it is evident that his teaching had given Gerhard the strength of knowing his own limitations. Rather than write the kind of pseudo 12-note music that a lesser composer might have written had he *not* been a pupil of Schoenberg, Gerhard withdrew to a less radical position, from which he might progressively prepare himself for what he must subconsciously have known to be his musical destiny. He was to travel a long and arduous path before he felt himself able to return to strict serial writing and, incidentally, to turn for the first time to the *twelve* notes of the chromatic scale for his compositional material throughout a single work. In the meantime, he was able to benefit from his rigorous grounding in the traditional materials of music. His Viennese background is clearly discernible in the short cantata *L'Alta Naixença del Rei en Jaume*—particularly in the strict forms of the last two numbers—and in the highly developed ballet score *Ariel*. It is even apparent in the one exercise in the regional style which he made in the 1930's—the *Soirées de Barcelone*. Here, the melodic and rhythmic inflexions of Catalan music are given a harmonic context that is often extensively chromatic. (For instance, in one of the dances, a melody with the tonal polarity of A is given a disjunct accompaniment that supplies the remaining eleven notes before one of them is heard again). In his selection of quasi-empirical harmonies for folk-like material, Gerhard is guided by an ear at least as acute as that of Bartók.

<sup>2</sup> The lapses of tone would appear to be technical rather than stylistic in origin.

After the Spanish Civil War, Gerhard decided on a second exile, at least as courageous and significant as his first. Leaving many of his possessions behind him, he came to England and settled in Cambridge, where he has remained ever since. It is not hard to imagine what this must have meant to an artist as deeply rooted in his native land as Gerhard. The first work which he conceived on landing in England was a strict 12-note *Violin Concerto*. After sketching the first two movements and starting on the third he became dissatisfied with what he had written, and discontinued work on it. Clearly, he did not yet feel that he was ready for 12-note composition.

He then turned from the relatively cosmopolitan idiom of the *Violin Concerto* to consideration of one of the monuments of his national heritage—Cervantes's *Don Quixote*. By the end of 1940 he had completed a full-length ballet score, based on his own scenario. As was to be expected, the subject engaged his sympathies at the deepest level.

On another page, Norman Del Mar rightly comments upon the 'skilful juxtaposition' of 'contrasting material' in *Don Quixote*. It is worth considering the function and nature of these juxtapositionings. Once again, Gerhard's own words (in his *On Music in Ballet*) are illuminating: 'Apart from Dulcinea, who plays a double rôle because she is a dual being (firstly a country wench of flesh and blood, and later a pure figment of Don Quixote's imagination) the characters which have to be impersonated can be divided into two groups. On the one hand Don Quixote himself, with all the fantastic beings that people his feverish mind: monsters, giants, Arcadian shepherds, legendary knights, and so forth, all set in a dream-like world; and on the other Sancho, Priest and Barber, muleteers, innkeepers, galley-slaves, realistically set against the background of the bleak plain of La Mancha under the blazing sun. This naturally postulates a twofold musical approach (I do not like to call it two *styles* since, if style is the man, no man can have two). But it is clear that the contrast between two worlds, Don Quixote's and Sancho's, had to be expressed commensurately in terms of music.'

In short, the dramaturgical problems were somewhat similar to those which faced Stravinsky in composing his music for *The Firebird*<sup>3</sup>. In Stravinsky's too-little known complete ballet score, the composer defines the supernatural aspect of the story with the aid of a close motival technique that, in a very simple way, has certain serial properties. These motival elements, which give rise to pronouncedly chromatic harmony, are also loosely translated into diatonic terms (c.f. the *Princesses' Dance with the Golden Apples*) whenever it is necessary to consolidate the meeting point between the two worlds of the magical and the human—which latter is of course expressed in purely diatonic terms. Gerhard's musico-dramatic technique is basically similar in general principle, and the most important fact about the 'dual' styles of *Don Quixote* is their close integration. Take for example the dance *La Edad de Oro*

<sup>3</sup> See Edwin Evans's excellent monograph, *The Firebird and Petrushka* (O.U.P.)



(which is one of *Don Quixote*'s three important pieces written on a ground bass). My experience of this beautiful piece is, in one sense, oddly similar to Gerhard's own with regard to the Don Quixote theme itself (see Del Mar, footnote 2). Having heard the work several times in the theatre without having seen the score, I was conscious of, and puzzled by, a sense that *La Edad de Oro* contained a hidden identity—its secretiveness explained the extraordinary freshness and contrast of the piece in its musical context, whilst the identity (when discovered) would explain why the music seemed to *belong* so intimately to the rest of the score, notwithstanding the dramatically justified divergency of style. Study of the score illuminated the problem. *La Edad de Oro* is closely related, not to the basic series of *Don Quixote*, but to its parent, the Don Quixote theme. Here are the opening bars of the first section of *La Edad de Oro* (for reasons of space I have had to suppress the introductory bars):

Ex. 1

13 Strings

Adagietto sostenuto ( $\text{♩} = ca. 100$ )

Sempre pp molto esgr.

a (direct) b (direct) c (inv:) X (inv:)

The motivial components marked in this example refer to similar markings which have been added to the quotation of the Don Quixote theme (Del Mar, Ex. 1) in order to demonstrate the relationship. However, to quote only four bars of *La Edad de Oro* is a poor tribute to its finely articulated ternary form, and has the further disadvantage of failing to show how the central section is evolved from motif X (which, as indicated, is in turn founded on the inversion of the first three notes of the series).

The serial writing in *Don Quixote* is very simple, diatonically orientated, and not at all Schoenbergian. Although more far-reaching and subtle than (say) the serial technique used by Dallapiccola in his *Canti di Prigionia*—a work which is precisely contemporary with *Don Quixote*—the method is, in principle, approximately the same. It is interesting to observe that, like the *Canti*, *Don Quixote* reveals at certain points the influence of Stravinsky. The Schoenbergian ethos was, of course, profoundly opposed to that of Stravinsky, and it was left to the younger generation (and to Stravinsky himself) to synthesize the two modes of thought. It would appear that Schoenberg's two most distinguished European pupils of the younger generation, Skalkottas and Gerhard—both products of a Mediterranean rather than Central European culture—were the only members of his circle to pay any creative attention

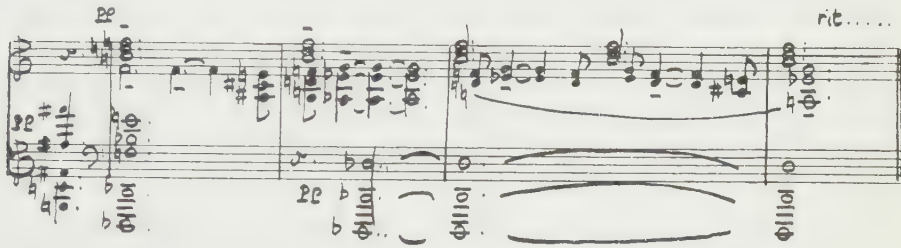
to the music of the Russian master. Dallapiccola, another Mediterranean composer, and a pupil of Schoenberg 'by telepathy' as it were, continued the synthetic process. The fact that Gerhard had creatively digested the Stravinsky influence even in his student days is evident from the trios of the third movement of the *Wind Quintet*. Here the melody is of a folk-type made familiar (apart from its characteristically Spanish syncopation) by *The Rite of Spring*, whilst the texture of the accompaniment is somewhat reminiscent of parts of *Le Rossignol*: but melody and accompaniment together, in the context of the scherzo-proper, are quite unlike anything in either work.

Technically speaking, *Don Quixote* is singularly restrained and economical; its virtuosity lies in the continuous flow of melodic and harmonic ideas expressive of the wide variety of characters and situations. The dramatic and emotional range of the work is astonishingly wide, and in the final pages (entitled, for ballet purposes, *Don Quixote's Homeward Journey*, but having the effect of an extended threnody in variation form) Gerhard for the first time in his music achieves a genuinely tragic gesture, and one that is all the more moving for its reticence. It is an attitude that acquires additional strength, retrospectively, from the elements of comedy and merry-making that have gone before. In order to illustrate the manner in which this flexibility of tone is registered musically, it is perhaps worthwhile recounting a seemingly trivial, yet revealing, episode in the artist's creative career. In 1941 Gerhard was asked to provide music for a radio adaptation of Cervantes's *Don Quixote*. Having accepted—he was to use some material from his ballet score—he discovered that the adaptor had added an episode of his own (dealing with Dulcinea) which entirely conflicted with Cervantes's intentions. Despite Gerhard's protests, the episode was retained. In retaliation for an assault on a defenceless masterpiece, the composer determined to make a sharp criticism, in purely musical terms. Accordingly, the music which he wrote for the spurious episode was based on *Scottish* folk tunes. Were there no more to it than that, his action would have been admonitory but scarcely artistic. However, he chose to introduce the episode with an instrumental cantilena (see Del Mar, Ex. 3)<sup>4</sup> whose character is neither Spanish nor Scottish, but whose sincere emotion is the outcome of a Spaniard's reverence towards the unseen, ideal, Dulcinea, whose image Don Quixote always kept before him. The subsequent entry in the radio score is, however, founded on a 'deformation' of the Scottish folk tune, *Bonny Dundee*. The dotted rhythm of the folk tune establishes a unity with the previous entry, and intensifies the irony of the stylistic disunity by partially concealing it. At this stage, Gerhard suppresses the 'Scotch snap' which is the most characteristic feature of the tune. The musical and dramatic reason for this becomes evident several entries later (after quotations from another Scottish folk tune) when *Bonny Dundee* returns, complete with its Scotch snap. This establishes a connexion with the characteristic rhythmic configuration of the *Quixote* theme, and effects the necessary retransition to that theme and hence to the 'authentic' tone of the score.

<sup>4</sup> Comparison of this example and my first example will reveal another instance of the kind of thematic interrelation that informs the *Don Quixote* score.

A remarkable example of the opposite process—that is to say, the quotation of an extraneous idea for a wholly serious purpose—occurs in the ballet score *Pandora* (whose scenario by Kurt Jooss interprets the Greek myth in contemporary terms). Towards the close of the ballet, Gerhard unfrivolously quotes a frivolous popular song of the war years. (Ex. 2).

Ex. 2



In the theatre, the effect of this curiously oblique reference must be very powerful.

These are but two of the many examples from Gerhard's occasional music which might help to define the inclusiveness of his inspiration, the sharpness of an ironic intuition that is neither heartless nor disproportionate. Humour, in the deepest sense, is a prominent feature of Gerhard's musical character.

In only one respect was *Don Quixote* anything less than a trial of strength: it is, for the most part composed in short sections (like Stravinsky's *Scènes de Ballet* and *Dances Concertantes*). This was obviously a reaction from the extended developments of *Ariel*, which Massine had described as 'too symphonic'. Quite as obviously, Gerhard must have found the method of working in brief 'closed' sections something of a handicap, as well as a challenge, for in his next work, the *Homenaje a Pedrell* symphony, he moved to the opposite extreme. The peculiar interest of this piece (apart from its intrinsic merit) is that it is the only example by a Schoenberg pupil of what Schoenberg himself has stigmatized as 'Folkloristic Symphonies'. Let us briefly recapitulate Schoenberg's ideas on the subject, with the aid of extracts from the relevant essay in *Style and Idea*.<sup>5</sup>

The discrepancy between the requirements of larger forms and the simple construction of folk tunes has never been solved and cannot be solved . . . Structurally there never remains in popular tunes an unsolved problem, the consequences of which will show up only later . . . Under what circumstances can [a composer] feel the urge to write something that has already been said, as it has in the case of the static treatment of folksongs? A real composer does not compose merely one or more themes, but a whole piece. In an apple tree's blossoms, even in the bud, the whole future apple is present in all its details—they have only to mature, to grow, to become an apple, the apple tree and its power of reproduction. . . A real composer who

<sup>5</sup> Published by Williams and Norgate.



is accustomed to produce his material in this logical manner—be it by spontaneous inspiration or by hard labour—will only occasionally renounce starting his own composition in his own way, with his own themes’.

The circumstances in which Gerhard—a ‘real composer’ if ever there was one—felt the urge to base a Symphony on another composer’s themes are clear enough. He was in a position to feel—with painful directness—the tragedy of Pedrell’s career: the neglect and misunderstanding which Pedrell so little deserved. Believing that the world ought to know some of the material upon which Pedrell’s finest work, *La Celestina*, was founded, he resolved to use this material as the subject of an extended essay that was at once a proposition, a commentary, and a consummation. The tragedy takes on a note of bitter irony when one appreciates that this purely devotional work has been quite as coldly neglected as the work of Pedrell himself.

‘Structurally, there never remains in popular tunes an unsolved problem, the consequences of which will show up only later’: Gerhard’s reaction to the problem puts one in mind of the fragmentary note in *Monsieur Teste’s Logbook*—‘Create a kind of anguish in order to resolve it’. If by ‘anguish’ we mean tension, its creation in the Symphony is certainly the work of Gerhard, for it is scarcely present in the amiable Pedrell originals. I mean ‘create’ in the full (Schoenbergian) sense: that is to say, the tension is evolved logically from inner potentialities (in this case, much further ‘within’ than Pedrell would have ever realized). With the exception of parts of the slow movement, whose main idea is virtually undevelopable, the play of developing variation throughout the Symphony is masterly in effect. Gerhard is quick to make use of motival features which Pedrell’s themes have in common, and the polytonal harmony (used very sparingly, as in middle-period Stravinsky) is wholly functional. For it is the vertical expression of implicit *Hauptmotiven* which in turn control the strongly articulated tonal scheme. Semitone and tritone pressures reign supreme throughout the symphony; but modal inflexions of all kinds have an important subsidiary role, particularly in the second movement where the static harmony relies for much of its interest on subtly graduated changes of mode.

The finale is certainly the best movement—as in the *Quintet*—and there can be no doubt that the cyclic references which prepare the way for the magnificent Epilogue were inherent in the initial conception of the work. For this reason, it is a mistake to perform the movement on its own.

The Epilogue marks the emotional crisis of the work, and is by far its finest passage. By this stage the Pedrell material has been discussed to the point of total elimination, and the Epilogue is ‘pure’ Gerhard. The composer has explained that at this moment he experienced a shift of emotional direction from the tragi-comedy of *La Celestina* to the personal tragedy of Pedrell himself. The shift is overwhelmingly apparent in the music, but the re-establishment of the basic tritone ensures the essential unity-within-diversity of the passage.

The Symphony, if something very much less than a masterpiece—and I believe that in the 'Folkloristic' circumstances this was inevitable—is palpably the work of a master. It is something that can be said, to a greater or lesser extent, of every major work that Gerhard has written since.

In the *Violin Concerto*, Gerhard combines the quasi-serial techniques of *Don Quixote* with the extended structures of the *Pedrell* Symphony. The strictly serial passages are certainly much less disturbing to the unity of the whole than the 'free' passages in the second movement of the *Quintet*—or, for that matter, than the D minor threnody in *Wozzeck*. Technically the most striking advance seems to have been the result of an astonishing increase in the sensitivity of the composer's already responsive inner ear. The orchestration is never applied from without, in the Respighi manner, but is the result of good part-writing and a hypertrophic sense of 'spacing'. The same is true of everything that the composer has written since, from the prismatic harmony of the new *Quartet* and *Symphony* to the beguiling aero-engine noises of his television film music. I am tempted to make an exception with regard to the *Piano Concerto* of 1950—based on two rather unsatisfactory performances—but in the absence of any obvious technical reason for this, it is perhaps more fair to await the performance that the *Concerto* deserves, before making any judgment.

Norman Del Mar has rightly commented on the comprehensiveness of the *Violin Concerto*. *The Duenna* continues, on a much larger scale, the process of synthesizing diverse trends, whilst at the same time it looks forward to subsequent developments in the composer's style. Not only does Gerhard seek to give additional life to configurations which had first occupied his mind in *Don Quixote* and the *Violin Concerto*, but towards the close of the opera he anticipates the characteristic sonority of the last movement of the *Piano Concerto*, just as in the complex accompaniments to the *buffo* passages he anticipates the feeling of certain sections of the new *Symphony*.

The emotional range of the *Duenna* is far wider, and deeper, than that of any previous work by Gerhard. We recognize here the vision of a complete and mature artist, for whom the boundary line between the comic and the pathetic is so reduced by an inclusive sense of humanity that the two modes are constantly intermingling. The result is not always capable of analysis. It is easier, for instance, to explain why the so-called 'happy' ending of *Much Ado About Nothing* is anything but cheerful, than why the equally 'happy' Wedding March in *The Duenna* (See Gardner, Ex. 11) moves us so profoundly. The disquieting harmonic ambivalence of the piece reflects a profounder disquiet, a wider duality; and the masterly change of instrumentation and contrapuntal position in the second stanza (Ex. 11b) strikes a quasi-antique note that shifts the 'happy' occasion from the local to the universal. Few in the whole field of contemporary music are capable of similarly searching ambiguity.

The second period of Gerhard's maturity may be said to have started with *Don Quixote*; it certainly ends with *The Duenna*. I do not intend to discuss in detail the

works which follow, partly because I know them less well—the *Viola Sonata* and the new *Harpsichord Concerto* I do not know at all—and partly because what I have said of Gerhard's musical character is, so far as I can tell, as true of them as it is of the earlier works. With the exception of the *Viola Sonata*, which, I am assured, is wholly 'free' and therefore probably transitional, all these late works are strictly twelve-tone. 'If style is the man'—and in Gerhard's case it certainly is—'then no man can have more than one,' and the musical personality of the *Symphony* and the *Quartet* is, for all its vast increase of resource and maturity, fundamentally the same as that of the *Quintet*, the *Catalan Songs*, *Don Quixote*, *The Duenna*, and the other works that have been discussed in these pages. There would appear, however, to be a new and almost overwhelming access of creative energy that gives these works a kind of constructive ferocity which is unprecedented in the earlier music. This is not, in Empson's words, 'a style from a despair' (such as we find in, say, the work of Honegger) but a strength from a style. If *Pedrelliana* is Gerhard's *Till Eulenspiegel*—and one in which the final tragedy is quite as clearly dependent on the foregoing *Lustige Streiche*—the new *Symphony* is his *Heldenleben*, though without the heroics or the self-dramatization. One senses a degree of deep personal involvement, of intensely subjective and retrospective feeling which, in the first movement at any rate, is born out by two direct quotations from Gerhard's earlier works (*Pandora* and the *Quintet*.)

'Discovery is nothing. The difficulty is to acquire what we discover'. Gerhard's voyage of personal discovery has been long, and at every stage of his journey he has shown his wariness of 'what is called the new'. Having at last arrived—doubtless to stay—in the 12-note citadel, he is able to look back on a lifetime of careful selection and cultivation. That he—like his master Schoenberg—is the least doctrinaire of composers is evident from his writings and his music. Gerhard's sensitive and perceptive comments on the possible formal function of fantasy and the irrational in a strictly ordered context<sup>6</sup> must not be interpreted as being in any way akin to the attitude of those half-fulfilled composers who, having 'grown out' of strict twelve-note writing, are proclaimed as apostles of freedom, as antipodes in the war against the 'dour dogmatism' of Schoenbergian 'strictness'. Schoenberg, like every real creator, doubtless experienced that 'moment délicieux entre l'ordre et le désordre'; and with Gerhard, and every other true composer in our time, he would have asked of music what Valéry asked of society: 'Un société qui aurait éliminé tout ce qui est vague où irrationnel pour s'en remettre au mesurable et au vérifiable, pouvait elle subsister?'

It would be unfortunate if certain purely procedural innovations in Gerhard's most recent music should attract the attention of the system-snobs. Aesthetically, one should only take into account the musical reality. For my part, one of the musical realities of the recent *Quartet*—with which I am wholly unacquainted analytically, but which I understand makes use of a time-series—is that the extraordinary asym-

<sup>6</sup> See his *Tonality in Twelve-tone Music* (*The Score*, March 1952).



metries of rhythm and phrasing have a vitality that is unprecedented even in Gerhard's (often most vital) music. There is no trace of the somewhat feverish but dispirited regularity of phrasing which mars certain sections of the *Piano Concerto*.<sup>7</sup> What Gerhard would call the 'trajectory' of the *Quartet's* musical existence, its disposition of varied movement and repose, is profoundly affecting, and the fact that its vastly complex dance-rhythms may (in the finale) belong strictly to the morphology of the pitch series does no more, on the immediate musical level, than account for one's sense of their perfect fitness; it does not account for their musical expressiveness.

From the *Piano Trio* of 1918 to the *String Quartet* of 1956 is a great distance, and the road that joins them crosses most of the musical territory of our time. (In this respect Gerhard's career is not without its Stravinskyish aspect). The quality (though never the integrity) of the music is very variable, but the total achievement is such that I have no hesitation in saying that Gerhard is the most significant composer Spain has produced since her Golden Age, and one of the most important composers in Europe today. In making this evaluation, I am reminded of Monsieur Teste's<sup>8</sup> sinister warning: 'If anyone says something and doesn't prove it—he's an enemy'. I cannot prove what I say: I can only ask that Gerhard's music be heard.

<sup>7</sup> See Valéry—'The delicate art of duration: time, its distribution and regulation—expending it upon well chosen objects, to give them special nourishment—was one of M. Teste's main preoccupations. He watched for the repetition of certain ideas; he watered them down with number.' The 'distribution and regulation' of the *Quartet's* four movements is consummately poised. However intensive the succession of events, one is conscious of the composer's concern for the communicability of his art—a concern that is manifest, for instance, in its crucial moments of relaxation, when recourse to sequences, *ostinati*, and pedal points is perfectly judged.

<sup>8</sup> I have deliberately chosen many of my quotations from the work of Paul Valéry, an artist whose intellectual climate is astonishingly similar to Gerhard's own. It is only since completing this article that I have read Gerhard's own *Developments in 12-tone Technique* and discovered that he too has quoted freely from Valéry. However, this co-incidental repetition of emphasis does not seem to me without value.

## ROBERTO GERHARD INTERMITTENTLY OBSERVED

*Laurence Picken*

To admit, on an occasion such as this, to having at times observed and even experimented on Roberto Gerhard may appear a confession in doubtful taste, even though the rarity of the experimental material might well be pleaded in extenuation. To experiment on a friend, or even to attempt to observe him with detachment, would seem to stretch those proverbial bonds, however laudable the intention; but an experiment in which the experimenter is liable to find himself out-manoeuvred by the engaging object, himself within the cage, is robbed of all offence; and the present observations are offered here in all affection and in gratitude to a unique experimental object.

The excuse for commenting, if only superficially, on these occasional observations, is our profound ignorance of the distinctive attributes of the musical personality, as well as of the source of the affective properties of music. It is scarcely matter for surprise that the functions of music in our culture, and no less the psychology of the composer and the act of composition, remain almost exclusively a field for aesthetic speculation and introspection rather than of objective study. For we live in a world where as yet there is no generally recognized scientific discipline of Human Biology; where 'normal' human behaviour is still regarded as, by definition, reasonable, and therefore sufficiently explicable in terms of the logic of rational cause and effect. That the springs of creative activity, however, are ever accessible to introspection, it is permissible to doubt; and that they lie in those regions of the personality, the existence of which our high civilization strives ever to ignore, would seem certain.

One cannot be near Roberto Gerhard when he is demonstrating music, hear his truly awe-inspiring vocalizations, or watch the energy of his movements, without realizing that here is released an emotional force which our society can only tolerate if manifested in a form in which, to greater or lesser extent, it provides for a vicarious release of the same type of socially disturbing emotions in others. That even this limited and relatively abstract demonstration of personal emotional potency is perceived (unconsciously) for what it is, by non-musicians, is suggested by the common feeling that it is ill-bred for music to be loud.

For the understanding of the special powers of music among the arts, an important characteristic is that, notwithstanding all superficial appearances to the

contrary, it is not a gentle art; for among the as yet only fragmentary psycho-analytical studies of the musical faculty, the evidence of aggressive personality traits in composers is considerable. Music, even in its mildest moods, is always, among other things, a demonstration and display of power; at times indeed it is an obvious exhibition of physical force. It has been, perhaps, the ever-increasing restriction of all overt demonstration of strong emotion as well as the suppression of aggressive feelings between individuals in particular, which has led, in our society, to the development of music as a harmless, and therefore socially acceptable, manifestation of power.<sup>1</sup> The Eastern visitor to the West recognizes immediately the symbolically aggressive intention of a modern orchestra. To speak of aggressive tendencies in musicians does not of course imply what is meant by saying that so-and-so has an aggressive manner. The symptoms of aggression in the creative musician are manifested solely through music, not only or mainly as power in decibels, but chiefly as power in impetus of line, as trajectory<sup>2</sup>—the ballistic metaphor is itself significant. The composer as aggressor strikes for man in chains.

An observing biologist cannot but be interested in a musician who comments that, 'as with life, the experience of musical form consists of living it, in living it through', and who contrasts this fact of experience with the limitations of contemporary theory, where 'the key-concepts used are mostly static concepts, borrowed from the world of things solid and at rest<sup>3</sup>'; for this, in a new context, is the familiar difficulty of the biologist in handling a continuous flux of reality. The incongruity between process and the available tools of analysis was remarked by Bergson many years ago, and it is due—for the music-theorist as for the biologist—to the fact that our intelligence is a utility article (as Huxley has called it), made for chopping-up continuous reality into discriminated static pieces. Synoptic cognition never, alas! appeared biologically profitable; it was not developed by Natural Selection as a tool; and perhaps only in music-in-performance do we experience, dimly, synoptic cognition of a process in time, analogous to the evolutionary process itself. It is characteristic of Gerhard's intellectual curiosity and analytical powers that he should put his finger on that irreducible imperfection in our equipment which has hitherto vitiated attempts to comprehend the course of music.

It is possible to surmise the factor in training or in personal approach that has made for Gerhard's unusual awareness of the importance of the element of flux in

<sup>1</sup> The emergence of the 'depersonalized' composer of electronic music would seem evidence of a further flight from human contact on the part of the composer, in a desperate attempt to conform to the standards of a society where human contact is on the whole deplored and always strictly regulated; the warning light of that logical solipsist extrapolation, in which the composer requires no audience, is already visible. What the end of such a musical evolution will be, we cannot see as yet; but that it will be closely linked with the development of western human society in the next few decades is evident.

<sup>2</sup> Roberto Gerhard: *The Contemporary Musical Situation*, in *The Score* and *I.M.A. magazine*, June, 1956; p. 15.

<sup>3</sup> *Ibid.*, p. 15.



music. It would seem to lie in this: it was not until the development of serial techniques of composition that the conscious attention of the composer was directed in European music—as it constantly is in highly organized modal non-European musics—to the moment-to-moment, note-to-note movement of a line; to a movement such that each point of the curve is related (and strictly so) to all preceding points. It was perhaps the absolute force of serial order, contrasting with the much weakened properties of the functional elements in a modal system in the last stages of disintegration, which led to the perception of the importance of the point-to-point flux. For though no mode is a series in the 12-note sense, a mode—with fixed dominant and subsidiary dominants, with fixed leading notes to final and dominant respectively, with fixed initial and final, and with fixed order of exposition (for example, upper pentachord before lower tetrachord)—has certain serial properties, even though these are limited; and the cultivated listener to an improvisation in Turkey or India, for instance, listens to the point-to-point movement of a line of which certain inflexions at least are rigidly determined by immutable serial order. In a sense, the pre-occupation with serial techniques has restored to European music an awareness of the detailed structure and quality of line which has hardly been there since the modal systems of the Church were functional. It may be suggested that it is this historical development (which is also a fragment of personal history) which has given Roberto Gerhard unusual insight into the trajectorial aspect of music; but in making this suggestion we leave unexplained that quality of mind which drives him to make an analysis which does not seem to have occurred to his contemporaries.

The mathematician with musical interests is a familiar figure; but the musician with leanings towards both mathematics and philosophy, towards both Hermann Weyl and Simone Weil, is perhaps a less frequent phenomenon; outside the field of music, a parallel might be found in the Valéry of the meditation on a shell. It is not difficult to anticipate how the world of men will look to such an analytic vision. Under this gaze, the accepted causal framework of human relations ceases to cohere, the individual is disclosed as neither puppeteer nor puppet, an object for compassionate respect beyond ethical judgment. Surely, here is the source of that self-rediscovery in the works of Camus which has played so great a part in Roberto Gerhard's thinking in recent years; and here too is in part the key to an unusual accessibility to new aesthetic experience. With him neither matters human nor matters aesthetic are pre-judged.

An observer may well be curious to assess how catholic in its receptivity is this intelligence; whether, for example, the musics of other cultures, by virtue of universal, purely musical qualities, can exert any influence on a trained creative musician of our culture, emancipated in unusual degree, by training, from the unanalyzed prejudices of naïve western listeners; gifted with intense powers of attention; and accustomed to analytical listening. The reactions of the naïve listener to such musics are well known: in uninhibited and parochial listeners, hostility; in the more inhibited

and further-travelled, the judgment of primitivity if not inferiority, both of which are often a rationalization of hostility, due to an emotional response which may not be consciously admitted.

On many an evening we have listened together: to a fragment of the Elegant Music of the Japanese Imperial Court—a movement from the T'ang dynasty suite, *The Music of Great Peace*; to Mr. Cha Fu-hsi playing the 7-stringed zither piece: *Three Repetitions of the Tune, 'The Plum Blossom'*, from early Ming times; to Mr. Shinichi Yuize playing the famous *koto* graduation-piece, *The Six Divisions*; to an improvisation on the Turkish half-trapezoidal box-zither, the *kanun*; to a passage from the apotropaic (and on occasion nefast) Balinese drama of *Tjalonarang, The Witch-daughter*; to the flute and bark-trumpet music of the forests of the Orinoco. The immediate recognition of absolute pitch-values, of non-just intonation, of irregular (*aksak*) rhythms; the discrimination of instruments in ensemble; the detection of components at the limits of the audible range; the identification of formal procedures—all these things one might have expected from any trained listener. What was unexpected was the intensity of response; the degree of participation evinced; the visible signs of emotional possession by this alien music.

There would seem no reason to doubt—for in this experiment a single positively responding subject is decisive evidence—that it is possible for an unprejudiced musical intelligence to enter into the musical heritage of India, China, Japan and the Middle East, as well as into that of the 'primitive' musics of non-literate societies, even though the whole of the associative background is lacking. Their effective properties are not solely or even largely due to association.

It is no accident that Roberto Gerhard should enter readily and sympathetically into these other worlds of music. For an oft-repeated lesson from comparative studies is that musics everywhere are systems of order, arbitrarily established—however improbable this conclusion may appear to those familiar with but a single tradition: 'there are no systems based on immutable natural laws'<sup>4</sup>. There is, however, another and perhaps a simpler reason for an innate sympathy; for if his recognition of the *arbitrariness* of systems of music is given by his training with Schoenberg, his freedom of entry into and capacity for sympathetic identification with non-European musics must surely derive from that other teacher, Pedrell.

<sup>4</sup> *Ibid.*, p. 8.

# ROBERTO GERHARD

## CATALOGUE OF WORKS

N.B. 1. The information in column 7 refers to score *and* parts, except where the entry bears the suffix S.O. (Score only).  
 2. A single asterisk in column 7 denotes the existence of a private disc recording, a double asterisk of a tape recording.

### ORCHESTRA

	TITLE	SCORING	TIME	DATE	FIRST PERFORMANCE	LOCATION OF MATERIAL	COMMENT
I	Ariel Ballet by Roberto Gerhard, J.V. Foix (scenario) and Joan Miró (décor)	3.3.3.3, 4.3.3.1, Timpani, per- cussion and strings	ca. 20'	1934	19 May, 1936 I.S.C.M. Barcelona Cond. Hermann Scher- chen The ballet has never been staged	Composer S.O. Parts somewhere in Spain	This is the most 'symphonic' of Gerhard's ballets, and should be played <i>in toto</i> in the concert hall
II	Albada, Interludi i Dansa	2.2.2.2, 2.2.2.1, Timp., perc., str.	ca. 10'	1936	24 June, 1938 I.S.C.M. London Cond. Hermann Scher- chen	Composer S.O. Parts somewhere in Spain	—
III	Soirées de Barcelone (a) Ballet (b) Suite	(a) 3.3.3.2, 4.3.3.3; timp., perc. (2), harp, piano, str. (b) 2.2.2.2, 4.2.2.1; timp., perc. (2), harp, str. (See also XXX)	(a) ca. 22'  (b) ca. 15'	1938	Unperformed	Composer S.O.	This was commissioned by Colonel de Basil for his com- pany, but was not performed, owing to the outbreak of war
IV	Don Quixote (a) Ballet after Cervantes (b) Suite  (c) Incidental music to radio adaptation of Cervantes's novel, by Eric Linklater (d) Ballet Suite No. 2  (e) Ballet after Cervantes by R.G.; Ninette de Valois (choreography) and Edward Burra (décor)	(a), (b) and (c)  1.1.1.1, 1.1.1.0, perc. (1), 2 pianos, str. (d) and (e)  2.2.2.2, 4.3.3.0, 2 pianos, timp., perc.  See also XXXI	(a) ca. 50' (b) ca. 30'  (c) ca. 70'  (d) ca. 24'  (e) ca. 39'	1940-41	(a) Unperformed (b) 1941, Cambridge B.B.C. Symphony Or- chestra. Cond. Con- stant Lambert (c) 1941 B.B.C. Home Service (d) 4 June, 1947. I.S.C.M. Copenhagen. Cond. André Souris (e) February, 1950. Covent Garden Opera House (Sadler's Wells Ballet). Cond. Robert Irving	(a) Composer S.O. (b) Composer S.O.  (c) B.B.C.  (d) Composer *  (e) Covent Garden	Don Quixote was first con- ceived as a ballet. The radio score used some of the music from the original ballet score, together with much additional material. The Sadler's Wells Ballet is largely based on the second orchestral suite
V	Symphony, 'Homenaje a Ped- rell' 1. Allegro 2. Andante 3. Allegro giusto	2.2.2.2, 4.3.3.1, timp., perc., harp, str.	ca. 28'	1941	Unperformed	Composer S.O.	Based on themes from Ped- rell's opera 'La Celestina'



VI	Pedrelliana (3. of above)	2.2.2.2, 4.3.3.1, timp., perc., harp, str.	ca. 12'	1941	1955. B.B.C. Sym- phony Orchestra Cond. Juan José Castro (broadcast performance)	B.B.C. Composer **	The ballet score was originally written for two pianos. As the title suggests, the work is vir- tually a piece of 'light music'. Apart from the harmonic idiom it is not very typical of Gerhard, being—uniquely for him—very much in the An- dalusian manner one chiefly associates with Falla.
	Alegrias, Divertissement Flamenco (a) Ballet by R.G. (scenario) and Marie Rambert (choreo- graphy) (b) Suite 1. Prélambulo 3. Jácara 3. Farruca y Jaleo See also XXXIII	(a) Two pianos, 1.0 piano, perc., str. (b) 2.1.2.2, 1.1. 1.0 piano, perc., str. See also XXXIII	(a) ca. 20' (b) ca. 13'	1942	(a) 1943, Birmingham Ballet Rambert (b) 4 April, 1944 B.B.C. Theatre Or- chestra Cond. Stanford Robinson (broadcast performance)	(a) Composer (two- piano score only) (b) B.B.C. *	
VII	Pandora (a) Ballet by Kurt Jooss (scenario and choreography) and Hein Heckroth (décor) (b) Suite 1. The Quest 2. The Youth and Psyche 3. Pandora's Carnival 4. Death and the Mothers 5. Ode to Power 6. The Mothers	1.1.1.1, 2.1.0.0, See also XXXIV	(a) 50' (b) 21' (3'40"- 3'40"-2'5"- 5'-8'25")	12.12.44- 22.3.45	(a) 26 January, 1944 Arts Theatre, Cam- bridge (b) February, 1950 London Symphony Orchestra Cond. Constant Lam- bert (broadcast per- formance)	(a) Ballet Jooss (b) Composer **	The ballet score was originally written for two pianos and percussion
VIII	Symphony 1. Allegro animato 2. Adagio 3. Allegro spiritoso	2.2.2.2, 4.2.2.1, timp., perc. (2), harp, piano, str.	ca. 35'	1952-53	21 June, 1955 I.S.C.M. Baden-Baden Südwestfunk Orchestra Cond. Hans Rosbaud	Composer **	—

## SOLO INSTRUMENT AND ORCHESTRA

IX	Concerto for violin and orchestra (unfinished)	—	—	1940	—	—	The sketches of the first and second movements are com- plete. The third movement was only partly sketched. The composer was dissatisfied with the work as a whole, and never completed it
	Concerto for violin and orchestra 1. Allegro contabile—Molto vivace 2. Largo—Allegretto placido —Largo Tempo I— Tempo II 3. Allegro con brio—Molto vivace	2.2.2.2, 4.2.2.1, timp., perc., harp, piano, str.	33'	1942-45	May 1950 Maggio Musicale, Florence Cond. Hermann Scher- chen Antonio Brosa (violin)	Composer * and **	This work is musically un- related to the above
X	Concerto for piano and strings 1. Tiento (Allegro) 2. Diferencias (Adagio) 3. Folia (Molto mosso)	5.4.4.4.3, str.	ca. 22'	1951	June 1951 Aldeburgh Cond. Norman Del Mar Noel Newton-Wood (piano)	Composer * and **	—

	TITLE	SCORING	TIME	DATE	FIRST PERFORMANCE	LOCATION OF MATERIAL	COMMENT
XI	Concerto for harpsichord, strings and percussion 1. Allegro maestoso 2. Largo 3. Vivace spiritoso	6.4.4.3.2 str., perc. (1)	17'	16.12.55-11.5.56	11 August, 1956 Summer School of Music, Dartington Hall Cond. Antony Hopkins Thurston Dart (harpsichord) (first movement only)	Boyd Neel Orchestra Composer	—
OPERA							
XII	The Duenna Libretto: Sheridan German translation by W. Galusser	2 tenors, 2 sopranos, 1 mezzo, 2 baritone, 1 basso cantante, chorus and orchestra 2.2.2.2, 4.2.2.1, euphonium, perc., harp, str.	2 hrs. 50'	1945-47	1949 B.B.C. Cond. Stanford Robinson The opera has not yet been staged	B.B.C. (*)	The opera has undergone a number of revisions, by far the most important of which is at present in progress
VOICE AND ORCHESTRA							
XIII	Six Cançons Populars Catalanes	Voice and small orchestra 2.1.2.2, 2.2.2.1, timp., perc., piano, str. See also XXV	10' (1'7"-2'5", 1'30"-2'1", 1'20")	1928 orchestrated 1931	16 June, 1932 I.S.C.M. Vienna Cond. Anton von Webern Badia d'Agusti (soprano)	Universal Edition Composer **	—
XIV	L'Alta Naixença del Rei en Jaume (Josep Carner) 1. Introducció i Lleiania (Andante solemne) 2. Divino (Allegretto non troppo) 3. Follia (Allegro vivace) 4. Passacaglia (Andante assai) 5. Chorale	Soprano and baritone soli, mixed chorus and orchestra 2.2.2.2, 4.3.3.1, perc., piano, str. (8.7.5.5.4)	15' (3'-2'50"-2'45"-3'-4")	1931	1. 2 and 3 unperformed; 4 and 5, 10 June, 1933 I.S.C.M. Amsterdam Cond. Roberto Gerhard	Composer	These five pieces do not constitute a complete setting of Carner's poem. In response to a commission from the Cambridge University Music Society, Gerhard plans to set the remainder of the poem. In its new form the work will last some thirty minutes
XV	Cancionero de Pedrell	Eight songs for soprano and chamber orchestra 1.1.1.0, 0.0.0.0, harp, piano, perc., str. (4.1.1.1.) See also XXV	18' (2'-2'43"-2'10"-1'50"-2'40"-1'27"-2'50"-2'20")	1941	1942 Cond. Leslie Bridge-water Sophie Wyss (soprano) (Broadcast performance)	B.B.C. Composer**	These are arrangements of Catalan folk songs collected by Pedrell

XVI	Seven Hai-Kai	Voice, flute, oboe, clarinet, bassoon and piano	ca. 8'	1922	1930, Barcelona 'Musica da Camera'	Composer	—
XVII	Akond of Swat	Voice and 2 percussion	10'	1954	7 February, 1956, London Heather Harper (soprano)	Composer	—
CHAMBER MUSIC							
XVIII	Piano Trio	Violin, 'cello and piano		1918	1919, Barcelona Trio de Barcelona	Editions Maurice Senart (Out of print, material with composer *)	
XIX	Quintet 1. Moderato 2. Andante cantabile 3. Allegro giocoso 4. Vivace	Flute, oboe, clarinet, bassoon, horn	15'30"	1928	1930, Barcelona Cond. Roberto Gerhard	Composer * and **	—
XX	Capriccio for flute	Solo flute	5'	1949	1949, London Edward Walker	Composer	—
XXI	Viola Sonata	Viola and piano	ca. 18'	1950	Anatole Mines (viola)	Composer	—
XXII	String Quartet 1. Allegro assai 2. Capriccio. Con vivacità 3. Grave 4. Molto allegro	2 violins, viola, 'cello	19' (5'39"-1'48"-4'26"-7'7")	5.11.55	18 August, 1956 Summer School of Music, Dartington Hall Parrenin Quartet	Composer ** The <i>Capriccio</i> published in <i>The Score and I.M.A. Magazine</i> , Sept. 1956.	Timings taken from first performance
VOICE AND PIANO							
XXIII	L'Infantament Meravellós de Shahrazade (López Picó)	Song cycle for soprano	ca. 20'	1918	1919, Barcelona Conceptió Badia	Union Musical Española (out of print, material with composer)	—
	Seven Hai-Kai See XVI	Tenor or soprano	—	—	—	—	—
XXIV	Fourteen Cançons Populares Catalanes See also XIII	Soprano	18'	1928	Conceptió Badia	Six published by Universal Edition. Remainder with composer	—



	TITLE	SCORING	TIME	DATE	FIRST PERFORMANCE	LOCATION OF MATERIAL	COMMENT
XXV	Cançons e Arietes	Soprano	—	1936	—	Material somewhere in Barcelona	—
XXVI	Cancionero de Pedrell See also XV	Soprano	18'	1941	Sophie Wyss	Composer	—
XXVII	Por dó pasaré la sierra	Soprano	2'15"	1942	—	Composer	—
XXVIII	Six Tondillas	Soprano	8'45" (1'50"-1'50"- 1'15"-1'50"- 2'15"-1'45"- 1')	1943	—	Composer	—
Addenda	Canciones de Vihuela	Soprano	—	1943?	Sophie Wyss	Composer	—

## PIANO SOLO

XXIX	Dos Apunts		2'	1922	—	Union Musical Española (out of print, reproduced in present issue)	—
XXX	Soirées de Barcelone Suite See also III		15'	1938	Unperformed	Composer	—
XXXI	Three Dances from Don Quixote 1. Chacona de Palacio 2. La Edad de Oro 3. Chacona de la Venta See also IV		1. 3' 2. 2'30" 3. 2'15"	1941	26 November, 1947 B.B.C. Albert Ferber	Composer (No. 2 was published as a supplement to the second issue of the periodical, <i>The Arts</i> )	These three pieces are transcriptions from the <i>Don Quixote</i> ballet
XXXII	Three Improptus 1. Giochevole 2. Teneramente 3. Impetuoso con fierrezza		1. 1'50" 2. 1'50" 3. 1'25"	1950	13 June, 1955, London Albert Ferber	Supplement to <i>The Score and I.M.A. Magazine</i> , March 1955	—

## TWO PIANOS

XXXIII	Alegrias, Divertissement Fiamenco See also VI	—	ca. 20'	1942	—	Composer	—
XXXIV	Pandora (a) Ballet (b) Suite (with percussion)	—	(a) 50' (b) 21'	1943-44	—	Composer	—

XXXXV	Two Sardanas for wind instruments	1 flute, 1 tiple, 1 tenora, 1 Eb saxophone, 1 bassoon, 1 corneta, 1 trum- pet, 1 fiscorn, 1 trombone, 1 double bass and percussion	10'50"	1928	Barcelona, 1930 'Musica da Camera'	Composer	—
XXXXVI	Sardana for brass band (Arrangement of 2nd Sardana for wind instru- ments)	Sop. cornet Eb, solo cornet, 2nd solo horn, 2nd and 3rd horn, 1st and 2nd baritone, 1 eu- phonium, 1st and 2nd trom- bone, 1 bass trombone, 2 tubas, perc.	5'50"	1940	Unperformed	Composer	—
XXXXVII	Zarguela—El Barberillo de Lavapiés By F. A. Barbieri	7 soloists and orchestra 2.2.2.2, 4.2.2.1, harp, perc. (2), str.	1hr. 10'	1954	March, 1954 B.B.C. Cond. Stanford Robinson	B.B.C.	The arrangement involves the complete re-orchestration, re- figuration and, often, re- harmonization of Barbieri's gay but somewhat primitive operetta

For those who may be interested, photostat copies of several of the above works may be ordered through this magazine. The scores available at the moment, all of them with spiral bindings, are as follows:—

Harpichord Concerto (size 16 by 12)	...	...	...	£2 15 0 (\$8)
Piano Concerto (14 by 10)	...	...	...	£1 15 0 (\$5)
String Quartet (15 by 11)	...	...	...	£1 7 6 (\$4)
Symphony (16 by 12)	...	...	...	£6 6 0 (\$18)
Three Dances from <i>Don Quixote</i> (for piano)	...	...	...	12 0 (\$1.75)
Three Impromptus for piano	...	...	...	8 6 (\$1.20)

# INCIDENTAL MUSIC

		TITLE AND DATE	LOCATION OF MATERIAL	SCORING
THEATRE		Romeo and Juliet (Shakespeare)	Memorial Theatre, Stratford-on-Avon	Large orchestra
		Cymbeline (Shakespeare)	Memorial Theatre, Stratford-on-Avon	Large orchestra
		Taming of the Shrew (Shakespeare)	Memorial Theatre, Stratford-on-Avon	Small orchestra
		Midsummer Night's Dream (Shakespeare)	Memorial Theatre, Stratford-on-Avon	Small orchestra
		King Lear (Shakespeare) 1955	Memorial Theatre, Stratford-on-Avon	Chamber ensemble and manipulated tape
		The Prisoner, 1954 (Bridget Boland)	Globe Theatre	Chamber ensemble and manipulated tape
RADIO		Adventures of Don Quixote, 1940 (Cervantes-Linklater)	B.B.C.	Chamber orchestra
		Conquistador, 1953 (Archibald McLeish)	B.B.C.	Chamber ensemble
		L'Etranger, 1954 (Albert Camus)	B.B.C.	Chamber ensemble
		A Leak in the Universe, 1955 (I. A. Richards)	B.B.C.	Chamber ensemble and manipulated tape
		Maria Stuart, 1956 (Schiller)	B.B.C.	Brass instruments and percussion

		TITLE AND DATE	ORIGIN	MUSICAL DIRECTOR	SCORING
FILM		Secret People, 1952 (Joyce Cary and Thorold Dickinson)	Ealing Studios	Ernest Irving	Large orchestra
		War in the Air, 1954 (Documentary film) (a) Battle for Britain (b) Desert Victory (c) Wings over Italy (d) The Rising Sun (e) The Future	B.B.C. Television	Muir Mathieson	2.2.2.2, 3.3.3.1, timp., perc. (2), piano, str.



## DEVELOPMENTS IN TWELVE-TONE TECHNIQUE

*Roberto Gerhard*

Not long ago, an American scholar who is studying post-Schoenbergian developments in the field of 12-tone composition asked some of us whether we had evolved any personal modes of handling the technique and, if so, how would we describe them? I managed to condense my answer into a few separate points which I should like to take up here in a little more detail, trying also to link them in the manner of a continuous argument.

Twelve-tone technique, especially in the works of Schoenberg and Webern, has been instrumental to achievements of the highest order, as we all know. None the less it cannot in itself be regarded as having reached its full growth in the works of Schoenberg or Webern. On purely systematic grounds it stands, on the contrary, in need of further development. I propose to indicate in what direction things seem to me to be moving; needless to say, I can only speak of what I understand (or think I understand) of my own experience.

The matter can be summarized as follows:

(a) I use, together with the chosen 12-tone series, a correlated set of proportions expressed in numbers. The series is regarded as a miniature code for the combinatorial operations concerned with pitch-structure. The proportions-set is the steering device for all time-structural operations. In this capacity it is the source of rhythm and articulation at all levels of form-organization and, in the last resort, it rules form as a whole.

(b) In composition I use now the complete serial field. The field-order is based on the model of the original series, the sequence of transpositions following (so to speak) an acrostic-pattern which reproduces at superordinate time-levels the interval-structure of the original series. The rotation of the transpositions is ruled by the progression of the time-set.

I shall now take each topic in turn and try to supply the relevant details and connexions.

The expression currently used in America for the Schoenbergian 12-tone series—a *tone row*—strikes me as most literally accurate. The central meaning of the word 'tone' is obviously pitch. In the scientific usage, as pure or sine tone, it is uniquely

defined by pitch, i.e. by one single frequency rate. Tone, then, *is* pitch.<sup>1</sup> Now Schoenberg's tone-row is in fact concerned with pitch exclusively. Duration and, therefore, rhythm and, therefore ultimately, form, are left out of the picture. The way Schoenberg uses the series in composition also shows that he never envisaged it as anything but a principle of pitch-organization. In *Style and Idea* he mentions indeed *rhythmization* and *phrasing* as incidental to the pitch-structural operations, as freely imposed on them from without, as it were. In short, Schoenberg did not attempt to correlate pitch-structure and time-structure. His method has no time-structural criterion of its own, and for this reason he never felt any inhibition about using sonata and other traditional forms.

Some of his more recent critics have rashly concluded from this that the method proposed by Schoenberg is in fact incapable of establishing temporal relations from within. If this were true, it would of course follow that it is also incapable of developing 'form' from within and is thus forced to borrow from outside, from other styles, its notions of rhythm and modes of form-organization.

This view is mistaken. The critics in question seem to have overlooked one important detail, namely, that the Schoenbergian tone-row does in fact offer in itself the necessary and sufficient basis for pitch- and-time correlation. To realize that this is in effect so, we have only to remind ourselves that pitch too (in the last analysis) is *rhythm*. We define pitch as the frequency rate at which a particular sound-wave recurs. The phenomenon constitutes obviously a simple, regular rhythmical sequence. We might say that the ear has in reality two different ways of grasping rhythm: (a) rhythm *qua* pitch—which is almost qualitative, and (b) rhythm *qua* duration or, more exactly, *qua* sequence of varying durations, which is clearly quantitative. In other words, we do not actually have to count the complete number of 440 vibrations for one full second in order to be sure that the pitch in question is central *a*. It registers, as such, instantly, with the immediacy with which qualitative impressions strike us. Nevertheless, although we need not count the 440 vibrations, we certainly can if we want to, and we know that our impression is *de facto* produced by a medium vibrating precisely at that frequency rate. On the other hand, we compare durations by reference to an adopted time-unit and by actually or subconsciously counting beats or subdivisions of beats. In short, it is evident that, regardless of the mode of apprehension, both pitch-values and duration-values are based on number, since they are measurable. Number is, then, the common basis of pitch and time. Pitch-values can therefore be translated into duration-values, and *vice-versa*. It is thus possible to derive from any given 12-tone series a correlated set of duration-values. The two, pitch-set and time-set,

<sup>1</sup> Should we say twelve-note or twelve-tone?—*l'un et l'autre se dit*, but on different sides of the Atlantic. Personally I choose the latter on the authority of the following passage (p. 80) in Sir James Jeans's *Science and Music*: '... When we decompose the curve of a vibrating string into simple harmonic curves ... we are in effect decomposing the motion of the string into its separate free vibrations, and these represent the *constituent tones* in the *note* sounded by the vibration.' (*my italics*).

will stand in equivalence relation. Jointly they constitute the necessary basis on which the integration of pitch-structure and time-structure becomes possible. This is to say that the time-set, in addition to being the source of all rhythmical or polyrhythmical configuration—in the same way that the pitch-set is the source of all melodic, harmonic or polyphonic configuration—must also rule articulation at all levels of form-organization. It follows that form as a whole can develop and regulate itself truly from within, since its growth will be directed step by step and at all superordinate time-levels by the steering operations of the time-set. In other words, form thus obeys laws which are immanent and is therefore in no need of external props or constructive schemata borrowed from outside.

I want to show now how one derives a time-set from a given 12-tone series. But let me pause for a moment. It is perhaps well to remind ourselves that what we are talking about is, after all, means, not ends. We may of course argue endlessly about means and perhaps never reach agreement and yet, in spite of that, retain a truly balanced judgment for what really matters, which is results, or ends, by whatever means achieved. In these days of fierce partisanship it is, I think, more necessary than ever to stress the *relativity* of means. I for one refuse to believe that salvation depends on your creed. While 12-tone technique is, to my mind, the most satisfactorily developed and potentially versatile tool the composer of our time has at his disposal, it strikes me nevertheless as downright silly to disparage or deplore the use of other techniques which other people may find more congenial. I will frankly admit that I do not really expect to be bowled over to-morrow by a new piece written in C major; all the same, I see no reason for ruling out the possibility categorically. On the other hand I see even less reason for ruling out the possibility of being bowled over by a piece that, while using the twelve notes of our chromatic scale, would organize sound in a way that could be truly said to owe nothing whatever to the principles of 12-tone composition. Although, to be quite candid, that *would* surprise me a little: after all we do not live in a world of watertight compartments and, since *tout se tient*, I could sooner imagine a C major piece handling the seven notes of the diatonic scale combinatorially and managing to establish tonality without the aid of functional harmony, or something of that sort . . .

When I think of Diaghilev slumping into a settee and saying to Cocteau: '*Jean, étonne-moi . . .*', it seems to me that he was perhaps expressing the fundamental thing we, as an audience, expect from the artist: a surprise. He might almost have finished his sentence with St. Augustine and said: '*Jean, étonne-moi . . . et fac quod vis*', which some of us might accept as expressing to satisfaction the *perfect relativity* of means. But mind you, expressing just that and nothing more. Taken as a motto by the artist himself it would inevitably spell disaster. The artist likes to be given *carte blanche* and he likes *you* to be indifferent to means; but *he* cannot afford to be. It is even a moot question whether he is, in truth, in a position to distinguish between ends and means. At any rate, we all handle our means according to certain adopted conventions. We cannot do without conventions. We only discard one set in order to



replace it by another. It is perhaps best to stick to one's adopted conventions as long as possible, and begin to consider them critically only if and when one feels that they are getting stale; then the moment for some fundamental thinking has obviously arrived. Incidentally, I cannot help feeling that G.B.S. was exaggerating a little when he said that average people think once or twice a year, and that he made an international reputation by thinking once or twice a week. Once or twice a year does seem a lot to me. And if fundamental thinking is what he meant, I would say that for a creative artist once or twice in a lifetime is jolly good. Of course, the worst possible reason for exchanging an old set of conventions for a new one is the wish to appear up-to-date. It is extraordinary how many composers seem naïvely to believe that they add something to the interest of a piece when they have labelled it 'dodecatonic', even when—as is so often the case—it scarcely has anything to do with the basic assumptions of 12-tone technique. But then they don't even say dodecatonic. They are the people who use, apparently without any qualms, the preposterous word dodecaphony. True, quite a few critics have also adopted it by now who might be supposed to know that this usage is simply a malapropism. Dodecaphony can only mean 'twelve-part writing'. But if what we wish to refer to is not the number of parts in a polyphonic composition but the number of notes which a modal or tonal system comprises or makes use of, then we say *pentatonic* for five, and *heptatonic* for seven. And if we must have a polysyllable for 12-tone, then I am afraid it will have to be dodecatonic. It is a pity, I think, that practitioners should be guilty of corrupting their own vocabulary out of sheer thoughtlessness.

Coming back to the problem of correlating pitch and time on the basis of a given 12-tone series, what it amounts to is reducing the set of pitch-values to number or, more exactly, to a set of proportional magnitudes which, in turn, can be translated into a series of time-values according to any chosen scale. Reduction to number is measurement. The sky-line of the series is measured (in semitones or whatever metrical unit we may choose) as successive point-elevations above the lowest note taken as a horizon, as it were. For reasons I need not go into now, the lowest or horizon-note is not necessarily the one which to the eye appears to be the lowest on the stave on which the series is written out. A purely theoretical concept, namely a couple of complementary hexachords (what Milton Babbitt calls a source-set) underlies the actual series. The sky-line is then simply one of the possible permutational unfoldings or deployments of the underlying couple of hexachords. It is more logical therefore to adopt as horizon-note the lowest note of the first hexachord. Now since the figure zero can neither be multiplied nor divided, it would obviously not do in a proportions-set which we want to be the matrix of time-structures on various scales or time-levels. Consequently, where the horizon-note actually appears in the pitch set, we shall take advantage of the indeterminacy of the Schoenbergian tone-row in respect of the precise octave-location of the individual notes, and represent it by its upper octave, i.e. by the figure 12 instead of zero. Thus a 12-tone series like the following:

$f\sharp, c\sharp, d, g\sharp, c\flat, e / e\flat, f, b\flat, b\flat, g, a$   
of which the underlying pair of hexachords is:

$c, c\sharp, d, e, f\sharp, g\sharp / e\flat, f, g, a, b\flat, b\flat$

gives the following proportions-set (calculating in semitones from C):

6 1 2 8 12 4 / 3 5 10 11 7 9

which, in turn, can be projected into the temporal dimension according to whatever scale we choose, and thus act as a time-structure generator.

The mirror-inversion of the 12-tone series will of course produce an inversely proportional set which is actually a complementation (module 12) of the first time-set, i.e.:

6 11 10 4 12 8 / 9 7 2 1 5 3  
(0)

The retrograde forms of the series present no special problem, since we cannot move backwards in time. However, rhythmical structures can of course be turned back to front, as such, while moving on in the only possible time-direction. Accordingly the proportions-sets can also be run back to front, in correspondence with the retrograde forms of the pitch-set.

This is all that needs to be said concerning the basis of pitch-time correlation. The couple: pitch-set, time-set is to be understood in the manner of an arbitrarily chosen system of co-ordinates, the 'arbitrariness' being of course of the same kind as that invariably found in methods, canons or procedural rules in every sphere.<sup>2</sup> To argue about the intrinsic sense of the rules of chess, for example, would be evidently meaningless; the point of the rules lies in their being observed in the game and in their making sense in the observance.

Yet, it may still be asked: why add to the self-imposed limitations which (one would have thought) are already almost inhumanly stringent in the Schoenbergian method? Aren't you just stopping the last loopholes through which a certain measure of spontaneity and freedom of movement could still creep into the system? I might even be asked the following personal question: since you have argued elsewhere<sup>3</sup> that 'a certain store of randomness is vitally necessary and that we cannot risk letting

<sup>2</sup> The word 'arbitrary' easily causes a frown. But it is a mistake to let oneself be disturbed by the overtones which nearly always happen to be uppermost in the colloquial use of the term, as connoting something like abuse of authority. In its non-colloquial meaning, as used here, it is intended to denote 'willed', in the sense of deliberately chosen in the light of reason, or as 'self-imposed', in contrast to 'imposed by nature' or by 'natural laws'.

<sup>3</sup> *The Score*, May 1952.

it run too low', are you not being inconsistent when you propose a development of the Schoenbergian method amounting almost to a complete rationalization of the process of composition? The question is a serious one and it must not be evaded. I will try to answer it.

Anyone who has the smallest experience of introspection must surely be familiar with the fact that thought, left to itself, the 'stream of cerebration' as William James calls it, is in truth a fantastically erratic thing. We do not start it by an act of volition. We awake to the realization that the process is in full swing within, scoring off its own bat, as it were. Conscious thought, by contrast, is the effort to stem and oppose the natural incoherence of this spontaneous generation. We have discovered that we can only achieve it by a well organized system of obstacles, '*par un système de gênes bien placées*', as Valéry has put it. Logic is the most powerful obstacle the mind has found to curb its natural bent to divagate, extravagate and turn round in circles. It is a mistake to suppose that methods, prosodies, precepts of composition and all self-imposed rules, however stringent, are conditions of an inhibited creative activity. On the contrary, they are conditions of completeness; they are the means of asserting against the dark of the mind the other, the lucid side, where intelligibility begins, and without which it is questionable whether even what we call perception could take place at all. I am paraphrasing Paul Valéry who, speaking of method in general, adds: 'these constraints may be purely arbitrary; it suffices that they effectively hinder the natural course of spontaneous thought fortuitously propagating itself from incident to incident'. In short, the true purpose of method, as Valéry tersely puts it, is '*l'invention contrariée et bien tempérée*'.

*L'invention contrariée* is evidently what Schoenberg's restrictive rules are aimed at. Constraint is the whole purpose, the very *raison d'être* of the method. From which it is easy to see how little the meaning of Schoenberg's idea has been understood by practitioners of a so-called 'free twelve-tone technique'.

Yet to recognize that a system of constraints has a positive, and not—as is so often assumed—an inhibitory function, answers of course only the first part of the question. The second part concerns the preservation of spontaneity. Without question, the autonomy of conscious thought has its limits, and spontaneity is of the essence of the mind. Fresh randomness is provided unceasingly. From chance to chance and amidst the welter of inessentials, of baffling detail, of valuable but unique traits not immediately relevant, it also presents us with the happy coincidences, the strokes of luck, the sudden flashes which, as Schoenberg once put it, are more than one could possibly have thought of. Implicit in the very effort of intellectually grasping and ordering this welter of immediate experience is, no doubt, the danger of sacrificing the irrational, the wayward to the system. Intelligence can undoubtedly be narrow-visioned. Whitehead has said that 'to some extent, to understand is always to exclude a background of intellectual incoherence . . . But deeper understanding (is) ever confronting intellectual system with the importance of its omissions'. The



problem of safeguarding the vital flow of spontaneity is indeed a problem of the 'deeper understanding'. It is obvious that the strengthening of our methodological controls postulates a vitalizing of the powers at the opposite pole. And, conversely, more living-room for the anarchist demands a commensurate increase in the rigour of our system of constraints. We are faced (here too, it seems) with the problem, nay with the drama, of coexistence. It has to be lived through, and solved (or spoiled) in the process of living it through. But it is the hazards involved that help to make creative work truly an adventure of the spirit.

I have previously referred to the actual 12-tone series as a miniature code for the combinatorial operations concerned with pitch-structure. On these I need not insist, since the principles involved are fairly well known by now. Yet my notion of the series as a 'code' differs from Schoenberg's interpretation in a fundamental way which I must try to explain. To my mind the claim put forward by Schoenberg that the series 'is meant to function in the manner of a motif' raises a conceptual difficulty. If 'motif' be understood according to its current meaning in the musician's vocabulary, then the claim (I think) is too concrete, and by prejudging the possibilities of the method's functioning, it reduces its degree of generality. Method imposes common relationship to all that happens, but cannot impose what that relationship shall be. With a slight terminological variation, one of Wittgenstein's propositions can be made to read: 'to the method belongs everything which belongs to the act of projecting, but not what is projected; i.e. the possibility of what is projected, but not this itself.'

The notion of securing *Zusammenhang* or achieving patterns of connectedness through a network of motivic or, *a fortiori*, thematic correspondences belongs (I think) to a pre-dodecatonic mode of thought or—if you prefer to look at it from the opposite point of view—we might say that it constitutes the most precious heritage of the classic Viennese tradition. I agree, so long as we are not asked to grant the Viennese ideal something in the nature of a categorical status, embodying principles whose validity would extend beyond the limits of a style which, like any other style, is of necessity historically circumscribed.

I believe I would also have the support of modern psychology for the statement that apprehension is not an *additive* process. A whole is grasped as a whole in its very wholeness. It is not arrived at by concatenation of its separately distinguishable features. We can, of course, if we choose, inspect the structure of a complex whole and analyze it into its separable components. But this is neither the way it arises in the projecting mind, nor the way the apprehending mind grasps it. This view—which is essentially the view held by *Gestalt* psychologists—has led to the rejection of the traditional *associationist* account of thought. To my mind this has a direct bearing upon Schoenberg's view of the series as 'intended to function in the manner of a motif'.

In effect, it cannot be too strongly emphasized that for all the stress Schoenberg lays on the surface and internal tracery of his motivic ramifications, they never quite

succeed in obscuring the fact that the specific operations of the pitch-set, considered in themselves and apart from the 'motivic work' they are made to do *as well*, constitute in reality what is vitally new in Schoenberg's contribution: an *ars combinatoria* which as a mode of sound-organization is entirely unprecedented. It has its own specific laws. The common relationship they impose on all that happens results in a tautological *double emploi* when, in addition, the old associationist 'motivic working' operates.

No one man can do or see everything. It seems rather unintelligent to criticize Schoenberg for what he did *not* do. Deeply rooted as he was in the Viennese tradition, it is not that, while having the genius and the courage to cut the Gordian knot of the harmonic imbroglio, he recoiled from casting aside the principle of motivic-thematic relationship which had been the soul of classical form. He was, on the contrary, consciously bent on extending its range and making the principle all-pervasive, absolute. A paradoxical situation thus arises; we must come to the conclusion that where literally *everything* is thematic, *nothing* is.

But Schoenberg's critics have very rarely understood that it was only at this point that the next (in the literal sense exorbitant) step could be taken, by which the old concept jumps out of its closed circle and enters a new orbit, thus opening up a new realm of possibility. The idea of obtaining an unceasing flow of diversity out of an unceasing recurrence of sameness leads straight to the notion of the series understood as a 'code', i.e. stripped of any concrete motivic-thematic obligations. In effect, why should any surface group of interval-relations—in the horizontal or in the vertical—which the naked eye can pin-point on the stave that spells the 'code', be granted privilege or priority over all the potential relations which only the combinatorial operation of the code can actualize—if we agree that the *ars combinatoria* is indeed the organizing factor in the new orbit?

In illustrating the manner in which I conceive the operation of the 'code', I am reminded of the counsel Leonardo is said to have given his pupils: 'if you wish to paint an equestrian battle—I quote from memory—look for a spot of dampness on an old wall and gaze on it intently for some time; after a while you will suddenly see your battle emerge in firm outline from the chaos of the damp spot.' I am convinced that there is a most striking element of truth in this. I suppose we have all had similar experiences when, for instance, lying ill in bed for long idle hours we have suddenly seen one of the flowers of the wallpaper-pattern start a train of metamorphoses which can hold one spell-bound for a considerable period.

The combinatorial faculty seems indeed to be one of the basic modes of mental activity. We seem to be watching here—at a liminal stage, as it were—the initial blending and interweaving of randomness and order. From the conviction that this is in fact the case, springs what I call my quixotic attitude towards the general operations) of my serial code. Once firmly established and adhered to, the series is resistant. Being thus able to rely on the rigour of its constraints, I can afford to let the stream

of cerebration take a free course. Just as, Don Quixote's code of behaviour being so deeply ingrained, or (if you prefer) there being such system in his madness, he could allow Rocinante a loose rein at the crossroads. Whether his mount took him east or west would not matter. He could be sure to be led into trouble anywhere, since it was in wait for him everywhere. The only thing that matters is how he will deal with conflict when it arises. We expect him to tackle it in a manner fitting and true to his code; nothing else counts. When he does so behave, strictly and utterly in accord with his guiding idea, then not even defeat can diminish him in our eyes. Whether victor or vanquished is, in the end, irrelevant. The whole adventure has then a beautifully satisfying logical fit, as it were.

*Mutatis mutandis*, this is how my code is meant to operate. Something must be made to *happen* in music. My rigid series begins to throw up images. They are, of course, hidden images or (if you like) metamorphoses already of bare interval-relations. The simple spelling of the 12-note series forwards and backwards in the correct order seems to me too much like copying the flower of my wallpaper-pattern. I attend only to its metamorphoses. To Sancho, windmills are windmills. But Don Quixote, *par excellence* the knight of the hidden images, sees giants where Sancho can only see mere windmills. The image engages in action. And it is in action that I shall be able to meet tests of the kind I have been trying to indicate.

But to return from metaphor to description, there is a further point concerning the hand-in-hand working of pitch-set and time-set which calls for explanation. As I said before, the time-set is correlated to the pitch-set as an equivalent series of proportions expressed in numbers. The principle of common relationship therefore obtains in both dimensions. Rhythmization in the Schoenbergian sense, as freely impressed from without, is thus replaced by rhythmical invention developed from within, i.e. analogically and hand in hand with the combinatorial operations concerned with pitch-structure. To put it in a nut-shell: my proportions-or time-set goes back to the Greek idea of number as the father of rhythm. I am sure the idea always impressed us in our school-days as eminently plausible. In practice, however, rhythmical invention seems always to have proceeded largely (if not exclusively) from somatic rather than from intellectual inspiration. There is probably a very good reason for this, which psychologists may one day be able to explain to us. For the moment the only possible attitude seems to be an empirical one, which may be expressed in the form of the rider: number proposes but the body disposes. In effect, number will suggest an incalculable variety of rhythmical structures of which the body, left to its own kinesthetic devices, would indeed never have dreamed. A vast new field of rhythmical configuration is thus opened up. Yet it seems to narrow down as complexity increases. And the limiting factor seems to be the bodily faculty of *realizing* the proposed structure with the immediacy with which sensorial impressions must register or 'speak' to be grasped at all.

So far I have used the time-set as a principle of rhythmical articulation operating



on two different time-scales simultaneously: the time-unit of the first being the smallest adopted subdivision of the actual counting beat; the time-unit of the second being a multiple of the beat, perhaps a bar or some magnitude of that order. The progression of the time-set thus creates concurrent patterns of regularity, minute at the one end and of increasing range towards the opposite end. For example, taking the figure 6 to be the first number in my time-set,<sup>4</sup> the adopted small-scale time-unit to be the semiquaver, and the large scale time-unit to be one full bar, then the number 6 will rule concurrently the following two different time-spans: on the one hand, rhythmical configuration on the phrase-length level, i.e. pattern (conjoint or disjoint) totalling a duration of 6 semiquavers in either equal or unequal values; on the other hand, it will integrate the whole sequence at the next superordinate time-level into one 6-bar structure. I have purposely chosen a case of the simplest possible type in order not to obstruct the perspective by too much complexity in the foreground of the picture. Because the next step is to show how the steering operations of the time-set rule the fanning-out of the structures into superordinate time-levels. In order to show this, it is necessary for me to take up now the last of my topics, namely the ordering of the total serial field.

By the 'total serial field' is meant the original series plus its replicas at all transposition levels of the 12-note scale. The replicas, however, are not taken in chromatic sequence, in successive semitone steps, but arranged in acrostic-pattern so that the successive transpositions reproduce, over the total field, the interval-structure pattern of the original series. The rotation of the transpositions is ruled by the progression of the time-set. If we envisage now a composition as a whole in progress, we realize that it is to be understood as a train of events, a 'becoming' (*Geschehen*, as the Germans call it) which 'stratifies' time into superordinate 'layers' of time-levels. The layers open up fan-wise from the start, each articulating itself within its proper range, and contributing (as a whole) to the articulation of the next higher level, where it becomes simply a member of the superordinate structure; and so forth, up to the highest level which is the whole, in the light of which the parts achieve their proper meaning. I say achieve, meaning to imply a two-way traffic, a give and take; a certain measure of immediate suggestion constantly going out from the individual part, but making sense only in the train of suggestion emanating from the whole. As you realize, I am just trying to explain, from a musician's point of view, what we commonly mean by the word 'context'. Context, too, is a 'stratification' where everything achieves meaning in the light of the next higher contextual level.

Let us now take a last look at the interacting of my pitch and time sets. At the lowest level, or bottom layer, my series begins its revolutions (comprising its mirror- and retrograde-motions linked in continuous rotation). The musical configuration now actually arising is rhythmically articulated by the operation of the first number on my time-set. As I said earlier, the articulation is twofold at this level; in my

<sup>4</sup> See page 65

chosen example it took place concurrently on the semiquaver-scale and on the bar-scale. The next higher level, ruled by the progression of the complete time-set, embraces one complete revolution of the entire serial field. The time-span involved here equals therefore in number of bars the sum of the twelve integers of my time-set. The next higher level spans a fourfold revolution of the serial field, in one of the 24 possible permutations of the time-set in its original form, plus its inversely proportioned mirror, plus their respective retrograde forms. The total time-span here is of the order of a complete movement of (say) a symphonic work. Beyond this the 24 possible permutations in the sequence of the four aspects of the time-set cover a time-span more than sufficient for a complete work on the largest scale. This is, in rough outline, how I conceive the process of integration of pitch- and time-structure. An analogy might perhaps help to illustrate my meaning; take the following sequence: my heart beats (though not, I'm glad to say, in semiquavers); I breathe, on a different time-scale—in fact, at the very appropriately called phrasing-level; I am engaged in an action of some sort which has a beginning in time and is directed towards its appointed goal; my pulse, my breathing, the steps taken in the course of my action are all coetaneous, yet each of a different length and rhythmical order; and all the while day turns into night, the moon increases and wanes, the seasons alternate and so forth, and my action, from beginning to end, is inscribed in that manifold temporal frame; a continuous tide-like process, creating its own patterns of movement and its centres of stillness.

I have only one last point to make. It would completely falsify my meaning to objectify my time-frame, to take it as a 'thing', a tangible construction, armature or skeleton which one mounts and round which one lets the music grow. Not at all. My measurements are not to be understood as props but as principles; as principles which *inform* the growth of the musical form. The living shape is in no way pre-determined by, but arises out of, my steering operations. Furthermore, sense and structure mutually condition one another but need not always be rigidly coextensive. Similarly to what the poets call free enjambment, sense may run on from structure to structure and thus, without destroying it, achieve a higher freedom on the very support of structure.

I did not of course propose to touch here upon the much vaster question of form considered as such. I have simply been trying to explain some developments in 12-tone technique. Yet having put forward the claim that form can develop from within, according to the principles reviewed, the following observations will perhaps not be out of place.

I have not yet found a truly satisfactory definition of form. Perhaps there is none. But the Scholastics' definition of the soul as the *form* of the body has always pleased me. I suppose logical positivists nowadays would make short shrift of the notion. All the same, it seems to me to send out a 'beam' in the right direction. Meeting the definition for the first time gives a delightful little shock which turns the old couple

'form-content' topsy-turvy. 'Form-content' would seem to be an adequate enough notion for (say) pottery, but in musical matters it has led, without question, to all the stultifying conclusions which dogged us in our schooldays and still do so in most of our text books. I suggest that what chiefly bedevils our arguments about form is the fact that we have taken the word as a noun, instead of taking it as a verb, as we should. Our key-words, like rail-road points, are sometimes apt to side-track us. 'Form', as a noun, sits on the dead-end of a line of thought. We ought to shunt it back and switch over to the verb-line, where it becomes active as 'to form', 'to inform'; not a vehicle any longer, resting on a frame, but the moving power.

The following photographs show Roberto Gerhard (1) In Cambridge, 1954 (taken by Dr. Sydney Smith); (2) With Schoenberg and Webern in Barcelona, 1932; (3) With Felipe Pedrell, also in Barcelona, 1921; (4) With Roger Sessions; and (5) with Roman Vlad and Roger Sessions, both at Dartington Hall, August 1956.

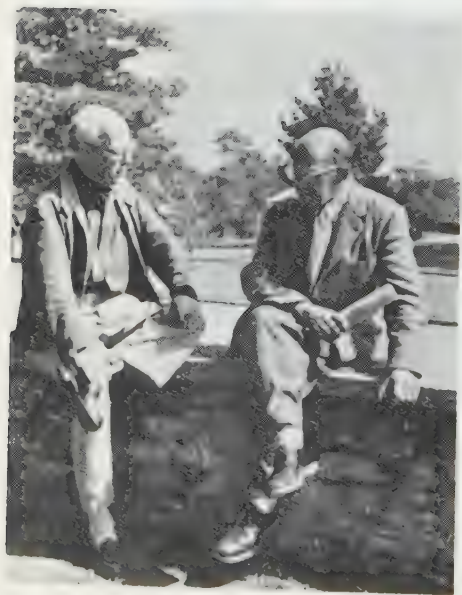




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## SONG AND PATTERN IN MUSIC TODAY

### *Roger Sessions*

In the course of many varied contacts and travels during these recent post-war years, one fact has struck me very forcibly; that is, the disappearance of sharply marked *localities* in our Western musical world. Everywhere one finds that musicians are discussing the same problems, and reacting to them in much the same ways. If, thirty years ago, one travelled from New York to Paris or from Paris to London or Berlin or Rome, one felt in each case that one was entering quite a different artistic climate. The differences in values, standards, and aims characteristic of the musical activities in these various centres were much more immediately striking than the resemblances. Today it is the reverse.

I suspect that this really represents a state of affairs which has been developing over a period considerably longer than thirty years, and it is clear that it runs parallel to the trend of our modern civilization in general. It is obviously not confined to the musical world as such, or even especially characteristic of it; and it is certainly the inevitable result not only of our modern means of locomotion but also of world-wide communication: not only of the motor car and the aeroplane, but of the telephone, the radio, the cinema and television in perhaps even greater measure. One of the incidental results is what is often referred to on both sides of the Atlantic as the 'Americanization' of Europe. I hope that I as an American will not be suspected of undue sensibility if I point out that America too, has had, in this sense, to become 'Americanized', and that the process, in our country also, has not been a completely comfortable one. Perhaps we are all undergoing a process not of Americanization but of modernization.

Let us return to music, however. The young composer of today, quite in contrast with his colleagues of, say, a hundred years ago, quickly finds himself faced with a public consisting not primarily of his neighbours and fellow townsmen, but of strangers in many parts of the world—a state of affairs reserved in former times only for those who had achieved an extraordinary degree of recognition in their own territory. In other words, he accustoms himself very early to the idea that he is necessarily speaking to the whole world of those who are interested in the music of his time. I do not think that this is true primarily because this world is, as is often claimed, smaller than it has ever been before. That may or may not be so. It is too often forgotten that the 'musical public' of former days actually consisted of a truly small, and as we say, *élite* fraction of the population as a whole, and that in recent years, and above all since the introduction of the radio and the gramophone, this has ceased



to be the case. At all events, the composer of today finds himself in the position I have described primarily because our modern means of communication have made a world-wide public available to him. It is one of the everyday conditions under which he is born and grows.

All this, of course, has a profound effect on the composer's relation to his own work. Naturally, in speaking of such things one is forced to generalize, and I am quite aware that I am doing so. Those of us, however, who come into daily contact with young composers, and are accustomed to take part in frequent uninhibited discussion of their problems, must be aware that this disappearance of *locality* as a conditioning factor in the musical life of today has confronted them with a set of premises quite unlike those faced by composers of any generation in the past, including our own just before them. In order to have music, we were obliged to go and get it, whether this meant being present at its performance, or—if we were to a greater or lesser extent musicians ourselves—by performing or reading it from the printed page. The thought of music on any other terms was a remote one; and while we could read or hear about what took place in other places and on other occasions, it was never a matter of intimate concern to us. If we were composers we might hope for performances of our music in distant places, and even on occasions at which we were not ourselves present; but such occasions, even if they took place very frequently, did not form a part of our own personal musical activity or experience. Their importance for us was of another kind. We were accustomed by the facts of our existence to regard such a development as a kind of projection of the locality to which we belonged; and in general we found a reasonable degree of inner security in such a state of affairs. Though the number of those who understood and responded to our music might be small, it consisted of people who had been born and nurtured against the same background as ourselves, and whose response to what we were trying to do was at best very warm, very genuine, and in the last analysis friendly in principle if not always in practice.

What I am trying to sketch is, of course, only a rough general picture of the facts which underlay all our assumptions about musical life, and which influenced to a large degree our conceptions of music itself. Such conditions have by no means been completely superseded, even now. But today everyone is brought into contact with a much larger territory—not only the composer, but all musicians and music lovers as well. The attention of the public, even that portion which is actively interested in the music of our own time, is far less preponderantly focused on what is being done in its own vicinity. A far wider range of interest is available to it, and it is inevitable and even natural that its sense of identification with its own immediate neighbourhood is correspondingly weakened. This state of affairs is all too clearly manifested in the frequent attempts, which constitute a familiar phenomenon of present-day musical life, to promote interest in local composers; attempts which are none the less essential to our musical health for the fact that they often appear somewhat artificial—as is every effort to promote music for any reason other than a desire to listen to it

for its own sake. At all events the young composer of today is quite accustomed to the idea of an absentee public, consisting of the people who are interested in music *throughout the world* or at least those parts of it that are familiar with Western culture; and he is more accustomed to this because he is quite aware that such people form an incalculably small, if active and determined, fragment of the enormous public mass which has some contact with what is called 'serious' music. Once more it must be stressed that this mass public is something quite new on the musical scene, the result, even the creation, not only of mass means of communication, but, in a less direct if no less real sense, of other forces—economic and social and political—which have little or nothing to do with music or even with culture; and it is to a large degree still strongly swayed by these forces. So far it has not developed a tradition of its own; it is notably lacking in venturesomeness or curiosity; and in fact its lack of venturesomeness is one of the premises on which those who furnish it with its musical diet base their calculations. For the very concept of a mass public means that musical business enterprise is inevitably geared to the vast number of listeners whose interest is comparatively lukewarm, and that it must always tend to foster criteria which demand as little as possible from these listeners.

The young composer of today soon learns, therefore, that his own intense dedication to music has by its very nature little to do with the 'taste of the majority', on which most of our contemporary organized musical life is based. He is born into a situation whose essential features have developed only in the course of the adult life of those musicians now in their fifties or older; and he is native to this situation in the sense that he has never known any other. It is inevitable, therefore, that he should react to it in a manner which can often baffle his older colleagues, and that the natural and altogether healthy tension between generations which has been characteristic of all vital cultures at all vital periods should today have acquired a quite new, and even highly problematic, character, through the circumstances which I have attempted to describe.

It is hardly necessary to point out that the resulting situation makes extraordinary demands on all concerned. It becomes constantly clearer that music is undergoing one of its major upheavals, at least comparable to that brought about by the discovery of polyphony in the ninth century or by the whole set of changes which took place roughly around the turn of the sixteenth. Future historians may quite conceivably find that the present transformation is more profound than either of the other two. Those, like our own, were coeval with vast changes in society as a whole, and in the inner life of Western man. Until we can be seen in perspective—until at least the change has become in some sense stabilized—it is perhaps idle to attempt to estimate its relative extent. What we can and must realize, however, is that all hitherto accepted values are being subjected to a constant and radical challenge, not primarily by individuals, but by conditions and events, and by the impact of these upon men and women. New values and new attitudes are in the making, and it is here that the most essential as well as the most difficult challenge lies. The challenge involves, that is, a searching

reappraisal not only of traditional ideas, but even of those underlying assumptions which have always been taken for granted as irreducible; for such a situation brings with it inevitably a completely new set of requirements.

We may be sure that it is only the most fundamental questions which have any real relevance. We must distinguish clearly between those concepts which are in the final analysis to be considered merely as phases, however venerable, of our culture, and, on the other hand, those impulses which incline men and women towards music in the first place. Nothing is easier than to confuse the two. We have learned this not only from musical history but also from decisive events within our own lifetime, which any of us can remember if we have paid some attention to the musical scene over a period of years. Each successive generation has had to cope with such confusions on its own behalf; it is only that to-day, and to a large extent because of the factors which I have tried to throw into relief, they are more crucial than they have been for many generations. For it is precisely at the moment when the whole of our musical vocabulary is passing through a phase of radical, far-reaching, and still far from completely predictable transformation, that the new generations find themselves confronted by an unprecedented crisis, of which I have attempted to sketch the barest outlines, in the relations between those who are seriously dedicated to music, and society as a whole.

It is against such a background that we must ask our questions, having made it clear, I trust, that they relate to principles and criteria rather than to results. It is always necessary to remember that it is only results that count, and that principles, especially before the fact, are often quite misleading. But the principles nevertheless play their rôle in determining the nature of the results, and meanwhile it is necessary to make ourselves clearly aware of defects in principle, as well as to keep at the very least an open mind regarding the results. Quite unsound principles have often proved most fruitful as working bases for artists, including some of the very greatest.

With such precautions in mind we may well question some of the attitudes which are prevalent today. One of the most characteristic tendencies among our younger composers, for instance, is the urge to control and to account in advance for not only every note, but every nuance, every articulation, every *timbre*—in brief, every move that they make in the course of a work. Every gesture is to be subjected to the most minute control, in accordance with a design arbitrarily adopted or at least established by individual fiat. It would be a mistake to identify this mode of thought with any specific group or 'tendency'. As everyone must know who teaches or associates with young composers today, it is very wide-spread, and often amounts to almost an obsession, which excludes all other considerations and all other criteria. It is undoubtedly an inevitable phase of the drive towards new principles of organization, which every composer aware of today's musical problems knows very well. To some extent it derives from certain apparent implications of the 12-tone method; I say 'apparent', because they are based on an essential misconception of



what the method implies. At times it seems as if certain composers had accepted the 12-tone idea, not so much in terms of the method itself, of the artistic necessities to which it responds, of the extensions implicit in its basic premises, as in terms of the criticisms which were and sometimes still are levelled against it. The system is accepted, in other words, not as a *means* of organizing the relationship between tones, and—what is at least as important—one which provides a multitude of new resources and new relationships deriving from such a method of organization, but rather as a principle possessing a kind of mystical validity and authority of its own. Organization as such becomes in these terms a *goal* and a value. The construction of intricate and quite abstractly conceived patterns, in which intricacy itself becomes a criterion, in which every musical gesture is not only controlled but prefabricated in the interests of the pattern, becomes, not the unsympathetic caricature of an art which is misunderstood, not even a possible means to a broader and more inclusive artistic end, not even one of many possible modes of procedure which may conceivably lead to a satisfying result. It becomes frankly and quite outspokenly the goal of music as such, and the ultimate principle from which musical criteria are to be derived; a principle which can and should be extended to include every classifiable element of music.

It is, of course, fairly easy to raise objections to such a principle. The value and even the existence of organization, after all, depends largely on what it is that is being organized, as it depends also on the whole which the organization produces. I do not wish to labour such objections at this point; there are answers to them, and the resulting argument is at best rather abstract and at worst sophistical. The real fallacy of such a conception seems to me to reside elsewhere, and to derive rather from certain pitfalls which are inherent in the traditional assumptions of musical theory. To be specific: we teach and study harmony, counterpoint and instrumentation; and in speaking of music we isolate as it were a number of other elements: melody, rhythm, line, metre, tempo, dynamics, texture, articulation and possibly other matters. We frequently speak of these things as if each of them were a separate and independent element, and as if a total musical impulse or impression could in actual fact be adequately analyzed as the sum and interplay of these elements, each proceeding according to its own laws. But surely it is our thinking that is in all essentials highly artificial. These elements are not even *ingredients*, but rather dimensions, facets, or aspects of an integral *musical* experience, and are inaccurately conceived in any other terms. In a genuine and complete musical impression no one of them pursues in any real sense an independent existence of its own, and the effect could only be destructive if it did. Each one of these various aspects derives its function from the total and indivisible musical flow—the *song* as I have adopted the term for the purposes of this article. Let it be quite clear that this term 'song' as used here does not contain any specifically vocal reference, nor does it connote any identification with melody or 'line'. It is intended precisely to refer to the integral flow of music, and may be applied as well to the music of, say Anton Webern, as to that of Verdi or Mozart or Palestrina.

The point that I wish to make is that music can be genuinely organized only on this integral basis, and that an attempt to organize its so-called elements as separate factors is, at the very best, to pursue abstraction, and, at the worst, to confuse genuine order with something which is essentially chaotic. It is surely quite naïve and even primitive to expect any other result. But such thinking would seem to be a logical consequence of the attempt to establish order on any other basis than that of a very clear and strong conception, in terms of sound and movement (or, lest I be suspected of belying my own premises, of sound *in* movement), of a given work as a whole. Such a conception will most assuredly call for the total organization of the music in all its aspects. But the control will be imposed ineluctably by the creative vision itself, and not by means of a pattern conceived *a priori* to determine every gesture. It should hardly be necessary to point out at this date that the 12-tone method has nothing whatever to do with a pattern of this kind; that, like any system on which music has ever been based, its function is the indispensable one of defining a specific area of musical relationships; of giving, as it were, configuration to otherwise undifferentiated material. The musical imagination, over the framework of acoustical premises which result from such configuration, is as free to function as it ever was over the framework provided by the relationships embodied in, let us say, the tonal complex of C major. If we needed proof of these facts it would be necessary only to look at the mass of music already written which clearly owes something essential to the 12-tone principle. It is no longer possible to identify the principle with the Viennese tradition as such or with any form of expression that can be considered as peculiar to that tradition. Though it originated in Vienna, it has attracted composers far removed from any specifically Viennese *cachet*, who have been able to use it for purposes which are completely their own. It has provided an essential part of the resources at the disposal of every present-day composer, to use or not to use, in any manner which musical imagination may dictate.

The drive towards the extremes of minute organization, which I have tried to describe and to which I have devoted much critical attention, is often associated with what must seem an exaggerated belief in the efficacy of musical analysis, and a misunderstanding of its function. Certain of its manifestations, in fact, bear the clear aspect of attempts to reproduce by conscious synthesis the kind of results that are obtained analytically. While few would deny the practical use of musical analysis or even its efficacy in providing a sound basis for certain technical concepts, its limitations and its pitfalls should be kept clearly in mind. It deals by its very nature solely with effects, and cannot with any certainty provide more than speculative assumptions regarding the intentions or processes of thought which have led to them. One can discover, in other words, what a composer has done, and to a greater or lesser extent how he has done it; but one cannot discover with any certainty what has motivated him. Even the 'what' and the 'how' are discoverable only in terms of a given set of premises, which may or may not bear a valid relation to those of the composer himself. The rationalization of the data we obtain in this manner can

sharpen our awareness of the music, and in fact the measure in which it accomplishes this will furnish us with the criterion by which we can judge the relevance of the analysis in question.

But in every real sense, it is not the music itself but our own aural and perceptive powers that we are analyzing. The analytical judgments we make have their basis in our minds and not in that of the composer. Any mature composer who is at all aware of his own processes of thought should be able to confirm this. He obtains his results through a stream of thought and impulse so intensely concentrated and fused that he himself, as he well knows, can give only the most fragmentary and helplessly insufficient account of its real consistency. But even assuming that we succeed to a large extent in gaining some insight into a composer's mode of thought—and we probably very often do succeed—it must be fairly evident that precisely what is most important to us, what gives the work its character and significance, is that which defies analysis either in musical terms or in any others. It defies analysis because it is nothing more nor less than the impact of the music on ourselves. It consists of the finest and at the same time the most complex network of subjective and objective elements, one which varies in colour and composition with every successive hearing; and even if some scientific mind of the future should find the means to dissect and classify all these separate elements, the fluidity of the process itself and of the relationships it involves would make his search for the ultimate artistic fact a futile one. It is for such reasons as these that a genuine musical work must always differ in its very nature from an exercise in technique, however intricate, and that the utmost that we can derive from analysis is the heightened awareness it can give us of the *results* of a composer's musical thought. That is already a great deal; but it is in no way the equivalent of, or a substitute for, that thought itself. It differs from the latter both in quantity and in quality.

An inevitable corollary of the tendencies I have described is the very wide-spread denial of the validity of what is called 'expression' in music. Music, it is said, cannot and should not 'express' anything whatever. It should justify itself as pure 'material'; and on this material the composer should carefully avoid imposing his personality. Like many such slogans, past and present, this one has a valiant and important sound; it carries with it an odour of detachment and self-abnegation and lofty devotion. The only trouble with it is that it is difficult to understand exactly what it can mean. For the artist, like everyone else, 'expresses something' in everything he does. Few people cultivate self-expression in their hand-writing, and yet hand-writing is inevitably so individual a matter that, try as one will to disguise it, an expert can detect a forgery and even to a large extent diagnose states of mind from the gestures which a hand-writing registers on paper. If music is to consist of organized material, the choice of musical elements and the nature of their organization are already 'expression', and will inevitably bear the imprint of the individual who chooses or organizes them. If, in order to avoid this, one distributed the processes of choice and organization amongst several individuals, one could no doubt eliminate to some extent the element



of individuality, but certainly not that of expression. The fact is, that the production of a definite musical object (of any kind) is in itself an act of expression, and in the last analysis very little else. One cannot fill either space or time with an object of no configuration whatever.

Besides, one is forced to ask, what are the actual materials of music? Let us try to make our definition as broad as possible—broader in fact than any which I have implied so far. Let us, for instance, speak of 'sounds' rather than tones. Can we say 'patterns of sound?' or do we not have to say 'patterns of sound in time?' But patterns of sound imply contrast, as they most certainly imply organization. Organization in time implies movement, and thus movement, if our definition is correct—the movement of sounds and of organized groups of sounds—is inherent in the very definition of music; and awareness of movement is an indispensable element in either the organization or the perception of music. Perhaps it will have been noticed that I have avoided bringing into the definition such slanted terms as 'expression' and 'response'. The materials of music, then, must include movement as such; and movement is, for good or ill, one of the stimuli to which our response is most instinctive, most immediate and most powerful. This is so true that awareness of movement is already, in essence, response to it, since such awareness derives from our most primary physical experiences. In perceiving it we already invest it with character, and cannot possibly avoid doing so. So here again we are faced with the ineluctability of expression whether we like it or not.

We now find ourselves confronted with another inescapable fact. It seems to be a characteristic of movement, or of any pattern in time, that it loses most of its force if it is exactly repeated. To put it in more concrete terms: nothing loses its interest for us so quickly as the mechanical repetition of the same movement. As soon as we realize that we may expect exactly the same inflexion that we have seen or heard before, we become bored; we become more aware of the repetition as such than of what is being repeated, and our awareness of movement quickly disappears. We know that movement is taking place but it ceases to make any impact on us. This I believe is the ultimate limitation of music that is mechanically reproduced—of which I would not dream of denying the many and varied uses; and I believe that it is also the ultimate problem of electronic music, of which I would certainly not wish to deny the enormous possibilities. It is not the only problem; there are others, of which some would not be irrelevant to the present discussion, if space permitted. But it is the one I have just mentioned that seems the most difficult to solve at the present time, except in the most arbitrary and irrational terms. It is also the answer to those who dream of eliminating the performer. For an incalculable service which the performer does for us is to invest each phrase, each gesture of the music, with fresh energy each time that he sings or plays it. Since it is a fresh departure each time, we never expect it to be twice exactly the same; and yet the variants which save the situation for us are motivated by a genuine conception of the movement itself in its essential features, and—assuming that the performer is competent—they are never arbitrary or accidental.

I trust it is clear that the objections I have made to certain widespread attitudes and trends of thought, especially among younger composers, do not imply an *a priori* judgment of actual works. Such an approach to music would be naïve and unpardonable. One cannot reiterate often enough the fact that the continued existence of music, as of everything else, is dependent on constant renewal. One of the conditions of such renewal is the sloughing off, by each new generation, of attitudes inherited from its predecessors—attitudes which no longer meet the needs of the generation in question; and the replacement of these by new attitudes which may well seem strange to those who have not felt quite the same needs or been subject to the same influences. This in itself—and again one cannot insist on it too often—is a natural and thoroughly healthy symptom and as such should be welcomed.

What we may well ask in the present instance, however, is first of all whether the drive to divest music of all its human connexions is not a reflex gesture in response to the conditions which I tried to outline at the beginning—conditions which have accustomed the younger of our composers to become aware of a vast distance between them and their listeners, and which may inevitably make communication seem not only remote but even unreal. It is not to underestimate the difficulties or the problems of the situation if we argue that such a reflex action is not a healthy one, but rather a flight into self-pity, and that it runs a grave risk, as Roberto Gerhard pointed out in a recent article, of ‘throwing out the baby with the bath’—which is after all only a polite metaphor for what is essentially an act of self-destruction.

One must also ask another and more searching question. An often outspoken and always implicit premise in the currents of thought which I have here attempted to describe is a denial of the validity, or even the existence, of imponderables, in music or anywhere else. It requires no special perspicacity to see in all this a flight into what is perhaps the besetting superstition of today—a tendency, amidst the insecurities of an age of transition, to take refuge in the chimerical certainties which a quasi-scientific approach to all problems seems to provide. That such ‘certainties’ are in actuality chimerical, we are constantly being warned by the profoundest scientific minds. Such certainties as science can provide belong exclusively to the realm of measurement, not of definition; to quantity—and quantity in the abstract—not to quality or character or even existence. If art as such denotes anything at all—even if we consider it quite simply as the construction of objects—science can be of no help whatever in removing it from the realm of imponderables. The certainties which art provides are not scientific certainties but empirical ones; they are inner certainties which belong to a realm of perception, of feeling, and of conviction, not of demonstrable fact. Objective ‘proof’ in regard to them proves in fact nothing, for the simple reason that it belongs to quite another category. One could have learned this long ago with relation to such a scientific fact as, for instance, the over-tone series—a valid and extremely useful fact regarding the materials of music, but one which has led to grotesquely unsound results in the various and quite contradictory attempts which have been made to use it in ‘proving’ musical values. It is *available*, and that is

all that has ever been demonstrated; in itself it neither provides the composer with tools nor imposes obligations as to how they are to be used. These are provided and imposed by the composer's imagination, and in a sense also by the accumulated experience which we call tradition. But, as we should know by this time, neither clues nor obligations exist outside a given context, and they change completely when contexts are altered.

Certainly, in a period like ours in which the individual is so constantly made aware of his isolation, the urge to seek refuge in readily demonstrable facts is a strong and understandable one. One finds company more easily on the basis of ponderables than of imponderables, since as fixed quantities they carry their own compelling authority, and one can at least enjoy the comfort of disdain for those who refuse to accept them. Their toughness makes them an apparently trustworthy material out of which to build barricades. But in art it is imagination, constructive and otherwise, that is inexorable; the demonstrable facts lie completely within the realm of materials and means, which are quite neutral and, in the absence of imagination, lead precisely nowhere. If artistic values are sought elsewhere, there is every probability that they will prove more elusive than ever. The toughness which the artist needs is of another kind. It can be found only within himself, in the quality of his love for music and the strength of the conviction and imagination which he can derive from this source.

Let me once more make the position quite clear. None of the questions which I have advanced diminish either the reality or the force of the challenges inherent in the musical situation of today, nor do they limit the extent of those challenges. It is altogether possible that the years directly ahead will assume the aspect of a period of experiment, of rapid change, of trial and error, of exploration, sometimes into regions which are not only uncharted but in which curiosity and daring are the only possible guide. One hopes in fact that such an age will be based on premises derived from genuine curiosity and daring, and on slogans which look to something richer, not poorer, than what has gone before. Let us have organization, by all means, or, as it is sometimes stated, grammar; but if we are really to have it, it would be well to remember that grammar only arises, by definition, out of the need to say something with clearness and precision. In other words, it is what has hitherto been called 'expression' which is at the core of the matter. If, as is quite possible, the term itself has become too stale to be of any further use, let us by all means find another one. But let us not dodge the real issue by taking refuge in negatives, devices, and materials worshipped as ends in themselves, as *Dinge an sich*.

There still remains the question of communication, and it is one that is perhaps easier to answer than to state in exact terms. If we ask to whom is the composer speaking, the answer may be either that he is not speaking at all, or, on another level, that he is speaking to anyone who cares to listen to him. The nature of artistic communication is in reality not so much that of speaker and listener as that of participants in an experience shared in common. In the article to which I have already



referred, Mr. Gerhard stressed the fact that it is the 'willing ear' that constitutes the real listener not only to the music of today but to that of the past as well. It could be pointed out—and I believe Mr. Gerhard would agree—that the 'willing ear' implies something decidedly more than passive acquiescence; especially in the case of contemporary music, the ear must be at least gracious as well as willing, and sufficiently aware of the rewards which the music can offer, to be ready to meet its demands. There is nothing peculiar to contemporary music in this state of affairs. Is it not true of all genuine experience in any sphere and on any level, that one's rewards bear a direct relationship to the contribution one is ready to bring to it? Music is peculiar among the arts because it is physically possible to hear it without really listening, and to imagine that one is receiving its full impact without any of the concentration which genuine listening requires—whether the work is complex and unfamiliar or, say, an opera of Bellini. The only difference is that in listening to a work that is familiar, we can let our minds wander freely and be sure that whatever sensation we receive from it will not be unpleasant. We do not necessarily have to pay close attention in order to avoid being bored, as is the case with practically every other art, including the theatre. Such compensations are not offered us by music that is new or unfamiliar; if we are to win from this what it has to offer, we must approach it as we would approach a new acquaintance to whom we are attracted, or a new country which we are visiting and from which we hope to derive some impressions that are real and rewarding. Such listeners as this implies are rare if one measures them against the mass public, though they are probably as numerous today as they have ever been; and it is quite possible that their number may increase as the mass public develops in experience. But it is they that constitute the real public and, now as always in the past, the court of final appeal; for they are the truly interested ones. The intensity of their love for music and their need for musical experience gives them an authority and an influence quite incommensurable with their numbers. For it is quite unlikely, at least in our civilization, that they will ever constitute more than a small minority, even though no-one is excluded from their number if he really cares to join them. The very existence of the mass public, however, has made it more difficult in certain respects for the composer to reach them, though this distance can be, and in fortunate cases is, already bridged to a certain extent by the possibility of mechanical reproduction.

I do not offer these considerations as providing in any way a solution to the serious problems that face every young composer. I do however believe that he should make himself as aware as possible of all that genuine communication actually demands, as far as his own music is concerned. But at the same time he should realize that his only real security, as an artist, lies in being fully himself, and in giving fully what he has to give. The fact that this has been said many times and throughout the ages, and that it is much easier to say than to do, does not make it the less true. But the willing listeners are there if one can reach them. They consist in the final analysis of men and women living and recognizable as such, not merely as part of an anonymous 'mass

public'. They have a profound need for the experience that music can give them, and they are ready to receive what the composer has to offer. Once the composer becomes really aware of them, and realizes that they constitute the channel through which his music can eventually reach larger numbers, he may conceivably feel not so much alone.

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The first performance of this work was given at the Royal Festival Hall on 24 October, by the B.B.C. Symphony Orchestra under Pedro de Freitas Branco. The soloist was Endre Wolf. It is hoped to publish a score during 1957.

*Score and parts of both these works are available on hire.*

*Brochures giving full details of works by these two composers are also available, and will be sent without charge on request.*

**OXFORD UNIVERSITY PRESS**

*Music Department*

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## NEWS AND COMMENTS

### GREAT BRITAIN

#### *The I.M.A.*

Last April Mrs. Strickland Hubbard informed the managing committee of the I.M.A. that she felt unable to finance this costly institution any longer, but that she would offer 14 South Audley Street and its furniture to the members, together with a lump sum as working capital, if they could evolve a scheme for running the I.M.A. without sacrificing present standards to any serious extent. Meetings were held, and further meetings. But nothing emerged that was bold enough to solve the situation, except perhaps the idea of opening the I.M.A. to non-musicians, in which case its whole purpose and character would be changed. The outlook seemed hopeless. Obituaries were printed in various national newspapers. In the meanwhile, however, musicians all over the world were writing by every post to express their intense regret that such a unique institution should come to an end; and at the eleventh hour Mrs. Hubbard decided to finance the I.M.A. for a further year. It was yet another act of generosity on her part. It carried with it, however, the proviso that the next twelve months would be a trial period in which every effort must be made to reduce the present annual loss to a minimum. The situation *can* be saved if enough thought and energy are forthcoming, and if members will contribute their share, by trying to enlist as many musicians as they can. Two or three world-famous executants have already offered to give concerts in aid of the I.M.A., a gesture that is profoundly encouraging not only because of the direct benefit it will bring, but also because of the belief it expresses in the I.M.A. as an invaluable enterprise that must not be allowed to disappear. The crucial year begins on November 1, and progress will be reported from time to time in this magazine. Meanwhile, the present writer feels certain that he expresses the wish of all those concerned, in thanking Mrs. Hubbard for her decision to give the I.M.A. a new lease of life.

#### *Public Concerts*

The I.C.A. Music Section (British Section of the I.S.C.M.) has so far planned the following events for next season. The programmes are subject to slight alteration.

Wigmore Hall, October 16: Stravinsky's Concerto for two pianos; Schoenberg's Serenade, Op. 24; Bartók's Sonata for two pianos and percussion. *Henri Piette and Janine Reding* (pianists); *Virtuoso Chamber Ensemble conducted by René Leibowitz*.

Institut Français, November 16: 'Music in the Documentary Film'. Petrassi, Geometry Lesson; Seiber, Graham Sutherland; Britten, Coalface; Copland, The City; Rawsthorne, The Dancing Fleece.

Wigmore Hall, November 20: Webern, Quartet, Op. 28; Kirchner, Quartet; Webern, Quartet Op. 28 (repeat); Bartók, Quartet No. 3. *LaSalle String Quartet*.

St. Martin-in-the-Fields, December 11: Stravinsky programme, consisting of Symphonies of Wind Instruments, Mass, Canticum Sacrum, and the new arrangement of Bach's Vom Himmel Hoch variations. *Conductor: Robert Craft*.

Wigmore Hall, January 22: String quartets by Elisabeth Lutyens (No. 6), Hilding Rosenberg (No. 6), Roberto Gerhard and Sven-Erik Bäck (No. 2). *Kyndel Quartet*.

Maida Vale Studios, January 29 (in collaboration with the B.B.C.): Fricker, Litany for double string orchestra; Blomdahl, Third Symphony (Facetten); Sessions, Idyll of Theocritus, for soprano and orchestra. *Conductor: Sixten Ehrling; Soloist: Claire Watson*.

Wigmore Hall, February 19: Leon Kirchner, Violin Sonata; Francis Burt, Bavarian Gentians; Harold Shapero, Violin Sonata; Bernard Naylor, Herrick Suite; Stravinsky, Duo Concertant. *Saltire Singers; Noel Lee* (piano), *Paul Mekanowitzky* (violin).

Wigmore Hall, March 19: Debussy: Three Etudes; Messiaen: Canteyodjayâ, Four Etudes (Ile de Feu I—Mode de valeurs et d'intensités—Neumes rythmiques—Ile de Feu II), Grande Fugue; Debussy: En blanc et noir; Boulez: Trois structures. *Yvonne Loriod, Pierre Boulez*.



Maida Vale Studios, March 25 (in collaboration with the B.B.C.): Hamilton, Triptych for chamber orchestra; Henze, Petit Concerto pour le Marigny; Nono, Incontri; Messiaen, Oiseaux exotiques; John Lambert, Ricercar; Varèse, Octandre; Ives, The Unanswered Question; Nono, Incontri (repeat). *Chamber Ensemble conducted by Norman del Mar. Soloist: Yvonne Loriod.*

Other works to be heard in next season's I.C.A. programmes include Richard Bennett's Sonata for unaccompanied 'cello; Elliott Carter's Sonata for two pianos; a new chamber work to be specially written by Benjamin Frankel; a Clarinet Sonata by Anthony Milner; Schoenberg's Lieder der hängenden Gärten; and Reginald Smith-Brindle's Quintet. Plans are also going ahead to establish an experimental Opera Studio, and it is hoped that definite news of this can be published in the December issue.

#### *Miscellaneous News of Composers*

*Malcolm Arnold* has written a chamber opera called *The Open Window*, based on a story by Saki. He is now working on a set of London Sketches, for speaking voice and piano. The texts are by Sebastian Shaw.

*Lennox Berkeley's* new opera, *Ruth*, will be heard at the Scala Theatre on October 2, and will be broadcast in the Third Programme on October 6. The libretto, which follows the biblical story very closely, is by Eric Crozier. The opera is in one act (three scenes); there are five characters and a small chorus; and the orchestra consists of two flutes, one horn, piano, percussion and strings.

*Francis Burt's* *The Skull*, a cantata for tenor and orchestra on a text by Cyril Tourneur, will have its first performance on December 10 under René Leibowitz, in one of the public concerts (Musik der Zeit) given at the Cologne Radio.

*John Gardner's* new opera, *The Moon and Sixpence*, will be produced at Sadler's Wells next March.

*Roberto Gerhard's* most recent works are *Seven Canciones de Guitarra*, for soprano and guitar; and (not yet finished) a Nonet for flute, piccolo, oboe, clarinet, bassoon, horn, trumpet, trombone and piano accordion.

*Iain Hamilton* is writing a large-scale work for solo baritone, chorus and orchestra, called *The Bermudas*. The title is taken from Andrew Marvell's poem, a setting of which will form the last part of the work.

*Thea Musgrave* has written an opera, *The Abbot of Drimock*, with libretto by Maurice Lindsay.

Two new works by *Alan Rawsthorne* will be heard this autumn. His second Violin Concerto will be played by the B.B.C. Symphony Orchestra at the Festival Hall on October 24, with Endre Wolf as soloist and de Freitas Branco conducting; and his 'Four Seasonal Songs' for unaccompanied chorus will be broadcast by the Third Programme on December 12.

*William Walton's* *Johannesburg Overture* will have its English première under Efrem Kurtz in Liverpool on November 13. His new 'Cello Concerto will be played in Boston, U.S.A., on December 7, and in London on February 13. The soloist on both occasions will be Piatigorsky.

#### *Summer School of Music*

Amongst many works that had either their first, or their first English, performance at this year's Summer School of Music at Dartington Hall, were the following: Pierre Boulez, *Structures* for two pianos (first complete performance); Francis Burt, *String Quartet Op. 2* and 'Bavarian Gentians', Op. 8; Heimo Erbse, *Sonata* for two pianos; Peter Racine Fricker, *Suite* for harpsichord; Roberto Gerhard, *String Quartet*, and *Concerto* for strings, harpsichord and percussion (first movement only); Iain Hamilton, *Piano Trio*; John Lambert, *Ricercar* for strings; and Bernard Naylor, *Herrick Suite*. The Summer School, which will celebrate its tenth season in 1957, seems now to have reached a turning-point in its fortunes and in its 'constitution'. In the old Bryanston days (1948-52), the mornings were given up almost entirely to public lectures, the afternoons began with master-classes and ended (as often as not) with concerts, and then would come further concerts in the evenings. The balance nowadays is very different, and the general activity is far greater. There are only half as many lectures as before, the master-classes cover a wider range of subjects, a large-scale choral work is prepared for performance each Friday night, about forty chamber-music groups keep a team of brilliant coaches incessantly occupied, and there is a student orchestra that meets every afternoon and then performs a Mozart or a Beethoven Symphony in public at the end of the week. There are still first-class concerts every evening, of course, and these concerts are now attracting a large outside audience; not the fifteen thousand

of Tanglewood, but still a sufficient number to make it almost certain that a larger hall will have to be found before long.

This 1956 pattern is altogether more useful than the old one of 1948. But the extra pressure of music-making and of professional classes of one kind and another is beginning to make the day far too short; and in 1957 the balance will be shifted once again, so that the mornings are taken up entirely with practical affairs—with choral singing and master-classes—and the afternoons with further master-classes, with chamber music, orchestral rehearsals, and so on. There will be a few public lectures between tea and dinner, perhaps three a week.

The chief necessity is to find enough outstanding students to make sure that the master-classes will be more worthy of the name, and of the eminent teachers in charge of them. It is largely a matter of being able to offer financial help to those who need and deserve it. The concert takings this year will provide scholarships in 1957 for twenty talented students staying four weeks each, or for forty staying for two weeks. That is a vital step forward, but these numbers must be doubled or trebled before the Summer School fulfils its purpose to the full.

### ITALY

This year's Italian festivals have suffered, it seems, because of a muddle in the granting of subsidies; one period of Government subsidies was allowed to come to an end, without any provision for another, or any guarantee of renewal. Thus the Maggio Musicale, which had planned a general survey of outstanding operas written between 1900 and 1914—Busoni's *Brautwahl*, Schoenberg's *Erwartung* and *Glückliche Hand*, Debussy's *Pelléas*, Stravinsky's *Rossignol*—had to fall back on Wagner and Verdi. Similarly with Venice: the promise of financial help came so late that (for the first time) no opera could be included in the festival programme.

The Accademia Filarmonica in Rome, with Roman Vlad still active as musical director, has an interesting season ahead. Several works will be staged in the Teatro Eliseo, including *L'Histoire du Soldat*, de Falla's *El Retablo de Maese Pedro*, Peragallo's *Gita in Campagna*, Hindemith's *Hin und Zurück*, and Cimarosa's *Il Cambiale di Matrimonio*. The tenth anniversary of Casella's death will be marked by a performance of all his piano works, in which many illustrious pupils of his (including Scarpini and Santoliquido) will take part. Schoenberg's four string quartets will be played, as well as the String Trio; and his *De Profundis*, which made a tremendous impression when heard in last season's concerts, will be repeated. Other works down for performance are Vladimir Vogel's *Der Fall der Stadt Wagadu* (for six saxophones and chorus), the sixth volume of Bartók's *Mikrokosmos*, Dallapiccola's *An Mathilde*, and Petrassi's fourth Concerto for strings. In addition, many of Malipiero's chamber works will be played, in honour of his 75th birthday. There will also be a number of secular pieces by Palestrina, some guitar quartets by Paganini, and two programmes of Bach cantatas.

### SWEDEN

Programmes for the 1956-57 season of Fylkingen concerts in Stockholm are as follows:

September 22: Stravinsky, *Septet*; Stockhausen, *Piano Pieces I—IV*; Schoenberg, *Suite Op. 29*.

October 20: (Works by young Swedish composers.) Eklund, *Sonata for violin solo*; Carlstedt, *String Trio*; Ullman, *Quartet for flute, clarinet, viola, 'cello*; Karkoff, *Song cycle for soprano and instruments*.

November 11: Kirchner, *String Quartet No. 1*; Webern, *Quartet Op. 28*; Schoenberg, *Quartet No. 3. LaSalle Quartet*.

December 8: Orff, *Schulwerk*, parts IV-V.

January 26: Martinu, *String Quartet No. 6*; Haba, *Quartet No. 10* (first performance); Schulhoff, *Quartet No. 1. Novak Quartet*.

February 23: Electronic music. Stockhausen, *Gesang der Jünglinge*; Krenek, *Pfingstkantate*; and works by Eimert and Hambraeus.

March 16: Scandinavian Concert. Egge, *Piano Sonata No. 2*; Bentzon, *Sonata for solo 'cello*; Blomdahl, *Piano Trio*.

May 6: Berio, *Variations for piano*; Bucht, *Song cycle for soprano and piano*; Zimmermann, *Perspectives for two pianos*; Togni, *Ricercar for baritone and instruments*.

The Fylkingen series will also include five Youth Concerts:

October 15: Jazz programme; December 3: Orff's *Schulwerk*, parts IV-V; February 25: Electronic Music; March 18: Debussy, *La boîte à joujoux*, with marionettes; April 8: Bartók, *Mikrokosmos*.

#### FRANCE

As the audience of the 'Concerts du Domaine Musical' has become too large for the Marigny Theatre, these concerts will now be given in the Salle Gaveau. Pierre Boulez has sent the following outline of next season's programmes:

November 10: Bach-Stravinsky, *Vom Himmel Hoch Variations*; Stravinsky, *Canticum Sacrum*; Webern, *Cantata Op. 29*; *Variations Op. 30*; *Cantata Op. 31*. *Conductor: Robert Craft*.

December 15: Christian Wolff, *Pieces for prepared piano*; John Cage, *Extracts from Sonatas and Interludes for prepared piano*, also from the *Book of Changes*, for piano; Karlheinz Stockhausen, *Zeitmasse* for wind quintet (first performance); Henri Pousseur, *Exercices de piano* (first performance); Electronic music by Krenek, Eimert, and Stockhausen (*Gesang der Jünglinge*).

February 23: Dowland, *Lachrymae*; Webern, *String Trio*; Maderna, *String Quartet*; Schoenberg, *String Quartet No. 4*. *Collegium Musicum of Basle; Parrenin Quartet*.

There will also be a fourth programme, date not yet settled, with the following works: Bo Nilsson, *Frequencies*; Michel Philippot and Luciano Berio, *New works for these concerts*; Pierre Boulez, *Third Piano Sonata*; Olivier Messiaen, *New work for piano*.

#### GERMANY

As always, the *Musica Viva* programmes are worth giving in detail (the orchestra in every case is that of the Bavarian Radio):

October 10, 1956: Stravinsky programme; Arrangement of J. S. Bach's chorale variations on the Christmas cantata 'Vom Himmel hoch da komm' ich her', for choir and orchestra; *Symphony in C* (1940); *Scènes de ballet*; *Symphony in three movements* (1945). Conducted by Igor Stravinsky.

November 9, 1956: Part I. Alban Berg, *Lyric Suite*; Maurice Ravel, *Trois Poèmes de Stéphane Mallarmé*; Luigi Nono, *Incontri*. Part II. Electronic Music from the studio of the Westdeutscher Rundfunk, Cologne: Ernst Krenek, *Spiritus intelligentiae sanctus*; Gottfried Michael König, *Klangfiguren II*; Herbert Eimert, *Five Pieces*; Karlheinz Stockhausen, *Gesang der Jünglinge*.

February 8, 1957: Bernd-Alois Zimmermann, *Darkey's darkness*, a Concerto for trumpet and orchestra; Edgard Varèse, *Ionisation*; Olivier Messiaen, *Oiseaux exotiques* for piano solo, small wind ensemble, xylophone, glockenspiel and percussion; Igor Stravinsky, *Mavra* (in the original Russian text), *Tango* (Jazz version), *Scherzo à la Russe* (Jazz version) and *Circus Polka*. Conductor: Rudolf Albert. Soloists: Ludmilla Lebedeva, Eugenia Zareska, Lydia Romanova, Petre Munteanu (singers), Yvonne Loriod (piano) and Franz-Willy Neugebauer (trumpet).

March 8, 1957: Yannis Xenakis, a new orchestral work (first performance); Anton Webern, *Das Augenlicht*, Op. 26; Arnold Schoenberg, *Five Orchestral Pieces*, Op. 16; Igor Stravinsky, *Canticum Sacrum*; Claude Debussy, *Trois Chansons de Charles d'Orléans*; Darius Milhaud, *La mort d'un tyran*, for choir and orchestra. Conductor: Hermann Scherchen. Soloists: Kurt Holm (tenor), Eberhard von Wächter (baritone).

April 26, 1957: Bela Bartók's *Three Concertos for piano and orchestra*. Conductor: Ferenc Fricsay. Soloist: Géza Anda.

May 24, 1957: In memory of Artur Honegger: *Mouvement symphonique No. 3*, *Concertino* for piano and orchestra, *Pacific 231*, *Antigone* (concert performance). Conductor: Paul Sacher. Soloists: Elisabeth Höngen, Rudolf Lustig, Eberhard von Wächter (singers) and Carl Seemann (piano).

The *Donaueschinger Musiktage* will take place on October 20 and 21, with the following programmes:

October 20: Works by Honegger: *Monopartita*, *Rugby*, *Antigone* (stage performance). Conductor: Hans Rosbaud. Orchestra of the Südwestfunk; Chorus and Ensemble of the Zürich Opera.



October 21 (morning): Debussy, *En blanc et noir*; Boulez, *Trois structures*. Pianists: Yvonne Loriod and Pierre Boulez.

October 21 (evening): A Divertimento for Mozart—twelve present-day commentaries on the Aria, 'Ein Mädchen oder Weibchen wünscht Papageno sich'—by Gottfried von Einem, Luciano Berio, Niels Viggo Bentzon, Jacques Wildberger, Heimo Erbse, Roman Haubenstock-Ramati, P. Racine Fricker, Maurice Jarre, Giselher Klebe, Gerhard Wimberger, Maurice Le Roux and Hans-Werner Henze; Messiaen, *Oiseaux exotiques*; Stravinsky, *Le Sacre*. Conductor: Hans Rosbaud; Soloist: Yvonne Loriod. Orchestra of the Südwestfunk.

*Boris Blacher's* Orchestral Fantasy, Op. 51, commissioned for the tenth anniversary of the Third Programme, will be broadcast by the B.B.C. on November 10. His latest orchestral work is a six-minute 'Hommage à Mozart', Op. 52. His Paganini Variations, Op. 26, had 82 concert and broadcast performances last season; his Concertante Musik, Op. 10, 33 performances.

*Giselher Klebe* has written several works this year, including a ballet, *Fleureville*; Raskolnikov's Dream, for soprano, solo clarinet and orchestra; Interferences, an electronic piece for four loud speakers; and Estatico, a dance scene for percussion. His contribution to the Divertimento for Mozart, mentioned above, is an *Espressione liriche* for horn, trumpet, trombone and orchestra. He has also finished his four-act opera, *The Robbers* (Schiller), which he began in 1952. The work will have its first performance next year at Düsseldorf.

## SWITZERLAND

Marc Wilkinson has sent the following note on Gravesano:

'Professor Hermann Scherchen invited nearly a dozen young composers to come to his home for a fortnight this summer to attend a sort of discussion seminar in analysis, under the direction of Luigi Nono. The seminar, as planned, was to take place every morning between nine and half past twelve, and in the afternoon from four until seven. But very soon, by common desire, these hours were extended well into the night.

'Luigi Nono had prepared a scrupulously careful analysis of Schoenberg's *Orchestral Variations* Op. 31, an analysis filled with musical insight and comprehension, and the group spent over a week studying exclusively this one work. He had also prepared an analysis of Webern's *Orchestral Variations* Op. 30 which he presented in the last few days. Questions of analysis or interpretation, of twelve-tone technique, and of a general nature were always discussed until an answer had been found which was satisfactory to all, no matter how much time the discussion involved or how far from the actual page in question it might lead. In this way the two works were analyzed from a dozen different viewpoints, to draw the utmost knowledge and benefit from the study.

'During the second week, Dr. Enkel, who founded the electronic studio at Cologne, came to Gravesano to review developments in electronic instruments, and to explain some of the possibilities which studios such as the one at the Cologne radio can offer composers. He was fortunate in being able to demonstrate his talk on the numerous tape recorders, filters, random morse generators, etc., which are to be found in the Gravesano studio. Professor Scherchen translated Dr. Enkel's talk into French, the more or less common language of the group, and played a very considerable number of new works of which he has recordings.

'That these were two such perfect weeks was due partly to the small number of people involved, partly to the careful preparations made by Luigi Nono, partly to the isolation and complete freedom from other cares ensured by Professor Scherchen. The amount of knowledge and musical understanding acquired by all those invited was quite out of proportion to the relatively short time in which the work was accomplished, and Professor Scherchen deserves great credit for offering this possibility. One hopes that he will be able, and willing, to repeat his offer so that more may benefit by it, while still keeping within the exemplary limits which were set this first year.'

## POLAND

A contemporary music festival of outstanding interest will take place in Warsaw from October 10 to October 21. Nine orchestras and two string quartets will take part, and the programmes—many as there are—are worth giving in detail.

October 10: Olivier Messiaen, *Symphonic Fragment*; Karol Szymanowski, *Stabat Mater*; Shostakovich, *Tenth Symphony*. *Warsaw National Philharmonic Orchestra conducted by Bohdan Wodiczko.*



October 11: George Enescu, First Symphonic Suite; Witold Lutoslawski, Little Suite; Richard Strauss, Till Eulenspiegel; Aram Khatchaturian, Second Symphony. *The 'George Enescu' State Philharmonic Orchestra conducted by George Georgescu.*

October 12: Andrzej Dobrowolski, First Symphony; Darius Milhaud, Spring Concerto; Boleslaw Szabelski, Third Symphony; Wojciech Kilar, Overture. *Silesian State Philharmonic Orchestra conducted by Karol Stryja. Soloist: Tadeusz Wronski.*

October 13 (afternoon): Piotr Perkowski, Overture; Stanislaw Wislocki, Piano Concerto; Mario Zafred, Fourth Symphony; Igor Stravinsky, Firebird Suite. *Silesian State Philharmonic Orchestra conducted by Stanislaw Skrowaczewski. Soloist: Wladyslaw Kedra.*

October 13 (evening): Artur Honegger, Symphony for strings; Artur Malawski, Symphonic Variations; Bohuslav Martinu, Third Symphony; Igor Stravinsky, Fireworks. *Brno State Philharmonic Orchestra conducted by Bretislav Bakala.*

October 14 (afternoon): Tadeusz Baird, Colas Breugnon; Nikolay Miaskovsky, 27th Symphony; Tchaikovsky, Fifth Symphony. *State Symphony Orchestra of the U.S.S.R., conducted by K. Ivanov.*

October 14 (evening): Antoni Szalowski, Overture; Tadeusz Szeligowski, Epitaph on the death of Karol Szymanowski; Stanislaw Skrowaczewski, Night Music; Igor Stravinsky, Petrushka. *Polish Radio Symphony Orchestra conducted by Stanislaw Wislocki.*

October 15 (afternoon): Bela Bartók, Concerto for orchestra; Kazimierz Serocki, Sinfonietta for double string orchestra; Igor Stravinsky, Ebony Concerto; Artur Honegger, Pacific 231. *Polish Radio Symphony Orchestra conducted by Jan Krenz.*

October 15 (evening): Bela Bartók, Fifth String Quartet; Laszlo Lajtha, Seventh String Quartet; Boleslaw Woytowicz, Second String Quartet. *Tatrai Quartet.*

October 16 (afternoon): Chamber music concert. Part I. Artur Honegger, Sonatina for two violins; Bela Bartók, Folk melodies and dances for two violins; Bohuslav Martinu, Sonatina for two violins; Maurice Ravel, Chants de Madagascar. *Irena Dubiska and Eugenia Uminska (violins); M. Zaleska (mezzo-soprano).* Part II. Karol Szymanowski, Six Songs from Kurpie conducted by Tadeusz Dobrzanski; Stanislaw Wiechowicz, Harvest Cantata; Tadeusz Szeligowski, Two Songs; Stanislaw Wiechowicz, Two Songs. *Conducted by Alojzy Klucznick.*

October 16 (evening): Theodor Berger, La Parola; Arnold Schoenberg, Piano Concerto; Witold Lutoslawski, Concerto for orchestra. *Vienna Symphony Orchestra conducted by Michael Gielen. Soloist: A. Brendel.*

October 17 (afternoon): Boleslaw Woytowicz, Warsaw Symphony; Jacques Ibert, Concerto for flute and orchestra; Leos Janacek, Sinfonietta. *Brno State Philharmonic Orchestra conducted by Bretislav Bakala. Soloist: Hynek Kaslik.*

October 17 (evening): Igor Stravinsky, Jeu de Cartes; Zygmunt Nycielski, Polish Symphony; Benjamin Britten, Spring Symphony. *Cracow City Orchestra and Polish Radio Choir conducted by Jerzy Gert.*

October 18 (afternoon): Hans Erich Apostel, Variations on a theme of Haydn; Zbigniew Turski, Concerto for strings; Brahms, Fourth Symphony. *Vienna Symphony Orchestra conducted by Michael Gielen. Soloist: Zlatko Topolski.*

October 18 (evening): Grazyna Bacewicz, Fourth String Quartet; Alban Berg, Lyric Suite; Jean Martinon, String Quartet Op. 43; Jean-Louis Martinet, Variations for string quartet. *Parrenin Quartet.*

October 19 (afternoon): Michal Spisak, Suite for string orchestra; Theodor Rogalski, Three Rumanian Dances; Stefan Kisielewski, Concerto for chamber orchestra; Artur Honegger, Symphonia Liturgica. *The 'George Enescu' State Philharmonic Orchestra conducted by Mirca Basarab.*

October 19 (evening): Georges Auric, Overture; André Jolivet, Symphony; Michal Spisak, Concerto for bassoon and orchestra; Grazyna Bacewicz, Concerto for string orchestra; Henri Dutilleul, Symphony. *Orchestre Nationale de la Radiodiffusion et Télévision Française conducted by Jean Martinon.*

October 20 (afternoon): Stanislaw Skrowaczewski, Symphony for strings; Henry Barraud, Offrande a une ombre; Boleslaw Szabelski, Concerto Grosso; Pierre Capdevielle, Ouverture de Pedant Joue; Igor Stravinsky, Le Sacre du Printemps. *Orchestre Nationale de la Radiodiffusion et Télévision Française conducted by Jean Martinon.*



October 20 (evening): Grazyna Bacewicz, Overture; Kazimierz Sikorski, Third Symphony; Sergei Prokofiev, Second Suite from Romeo and Juliet; Dmitry Shostakovich, Violin Concerto. *State Symphony Orchestra of the U.S.S.R. conducted by N. P. Anesov. Soloist: David Oistrakh.*

October 21: Artur Malawski, Second Symphony; Tadeusz Baird, Cassatione per orchestra; Karol Szymanowski, Third Symphony. *Warsaw National Philharmonic Orchestra conducted by Witold Rowicki.*

## UNITED STATES

### *The Louisville Scheme*

The extraordinary Louisville project of commissions and recordings of contemporary works has been mentioned before in this magazine, but European readers may perhaps be interested in a more detailed account. In April 1953, the Rockefeller Foundation awarded a grant of 400,000 dollars to the Louisville Orchestra in order to 'stimulate, encourage and foster the writing, performance and recording of new works by living composers'. One might wonder why Louisville, a town of only half a million people, with an orchestra of fifty players that is by no means one of the most famous in the United States, should be chosen as the recipient of the first large award ever made by the Foundation for a musical purpose. The answer lies in the vision and persistence of one man, Charles P. Farnsley, who was then Mayor of Louisville. In 1948, at his instigation, the Louisville Orchestra decided to include a specially commissioned work in every regular subscription concert. There were complaints at first, but it was not long before the Louisville audiences were won over to the idea; many of the composers, of course, visited Louisville and their enthusiasm for the orchestra and its work further increased local interest in the project. By 1950, Charles P. Farnsley's scheme for commissioning, performing and recording contemporary music had taken shape, and was ready to be sent to the Rockefeller Foundation. He said his plan was 'to foster the writing of works by contemporary composers; to stimulate interest in the creative aspects of music; to add to the library of existing music; to insure contemporary music the repeated hearing necessary for the proper assimilation of new compositions; to make such new music available for enjoyment, and to inform the world of progressive action in America in the musical field.' Mayor Farnsley then put forward the following programme:

1. Symphonic works and one-hour operas are to be commissioned over a four-year period. Composers of symphonic works receive twelve hundred dollars regardless of the length of the work. Composers of operas receive four thousand dollars, which must cover the cost of the libretto, copying, etc. Composers from all countries of the free world are eligible for commissions and are recommended by a committee in Louisville.
2. Awards of five hundred dollars each are offered for orchestral compositions by student composers annually. These also are open to students of all countries and the awards are recommended by a jury of distinguished composers.
3. A series of concerts (Saturday Matinées of Commissioned Works) is given annually in Louisville's Columbia Auditorium. Each commissioned work is performed at least three times in this series while each student work is given one or more performances.
4. Commissioned works are recorded on LP discs and a special series of these Louisville records is produced each year. Student works are not recorded, but a tape recording is made available to the composer for his private use.
5. The record series are distributed on an annual subscription basis and are sold as a yearly unit—either for one advance payment or in monthly or bi-monthly payments.
6. Commissioned works are heard nationally in broadcasts by the Columbia Network and in foreign lands through Radio Free Europe, Voice of America, etc.

The venture began on January 2, 1954, and by May 1956 the Louisville Orchestra had presented a total of 117 first performances—92 of commissioned orchestral works, 4 of commissioned operas, and 21 of student works. In October 1955 the Philharmonic Society were given a further grant of 100,000 dollars by the Rockefeller Foundation, to further the work of commissioning.

How has it all worked out? A list of some of the principal compositions recorded during the 1954-55 season was given in this magazine a year ago. Since then, the rate of production has been reduced from one LP per month to one every two months. Amongst the recordings issued in 1956 may be mentioned Hilding Rosenberg's Louisville Concerto, Ingolf Dahl's 'The Tower of St. Barbara', Ernst Krenek's 'Eleven Transparencies', George Antheil's opera *The Wish*, Harold



THE UNIVERSITY OF CHICAGO  
CHICAGO, ILLINOIS  
JANUARY 1950

TO THE PRESIDENT OF THE UNIVERSITY OF CHICAGO  
FROM THE DEAN OF THE FACULTY

SIR:

I have the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the appropriate authorities for their consideration.

I am, Sir, very respectfully,  
Yours truly,  
[Signature]

Dean of the Faculty